

400

CL.

Aa

NO.

800

ACC.

small

LIBRARY

M. Knoedler & Co.

14 East 57th St.

New York

140 2m
800

ON FREE VIEW
FROM MONDAY, FEBRUARY 24TH
UNTIL THE DATE OF SALE, INCLUSIVE
(SUNDAY EXCEPTED) FROM 9.00 A. M. UNTIL 6.00 P. M.

ART PROPERTY
COLLECTED BY THE LATE
RICHARD MANSFIELD

UNRESTRICTED PUBLIC SALE
ON MONDAY AND TUESDAY AFTERNOONS
MARCH 2ND AND 3RD
BEGINNING AT 2.30 O'CLOCK
AND ON TUESDAY EVENING, MARCH 3RD
BEGINNING PROMPTLY AT 8.30 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

Qa
800

CATALOGUE
OF
VALUABLE PAINTINGS
Antique Flemish Tapestries

ANTIQUE ITALIAN, FRENCH AND ENGLISH FURNITURE
RARE OLD ENGLISH SÈVRES AND OTHER CHINA
BOHEMIAN GLASS, RELICS AND CURIOS

IMPORTANT HENRY II. AND FRENCH
RENAISSANCE CARVED MANTELS
TEXTILES AND EMBROIDERIES

And Miscellaneous Objects of Interest

COLLECTED BY THE LATE

RICHARD MANSFIELD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF Mrs. RICHARD MANSFIELD

AT THE AMERICAN ART GALLERIES
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1908

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

EVENING SALE

TUESDAY, MARCH 3RD, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

OIL PAINTINGS

15.00

No. 1

UNKNOWN

C. B. Smith

Portrait of Cardinal Giuseppe Sartanese

THE head and shoulders of a cardinal, clad in the scarlet robes of his office. His hair is gray and brushed over his ears to form two long curls. His face is turned slightly to the right, the eyes somewhat downcast and looking past the spectator.

Height, 5½ inches; width, 4½ inches.

No. 2

8.00

UNKNOWN

H. J. Freund

Portrait of Bishop Conolly of New York

THE head and shoulders of the bishop, in a black robe with wide turnover collar, beneath which hang his crucifix and rosary. The yellow collar of his undercoat is buttoned around the throat in military fashion. The head is bare, the face being turned slightly to the right.

Height, $5\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

No. 3

19.00

UNKNOWN

Mrs. H. H. Brown

Portrait of Correggio

THE head and shoulders of a man in profile to the left. He wears a pink coat, over which is a tippet of brown fur, and a white collar. He has a long brown beard and mustache.

Height, 8 inches; width, 6 inches.

No. 4

19.00 UNKNOWN

Mrs. H. H. Brown

Portrait of Rubens

THE head and shoulders of a man in three-quarter view to the right. He wears the costume of the sixteenth century, a dark velvet coat and a loose white linen collar. A broad-brimmed hat is set jauntily on one side of his head. The eyes look straight at the spectator out of the picture, which is strongly lighted from the upper left.

Height, 8 inches; width, 6 inches.

No. 5

UNKNOWN

25.00

Mr. Denslow

Head

THE head of a florid-faced man of middle age clad in the rough cloak of a monk. His ruddy face, with full bushy beard, is strongly lighted from above; his head is bald, with the exception of one curl in front and a few tufts of hair behind the ears.

Height, 7½ inches; width, 6 inches.

No. 6

350.00 J. M. W. TURNER, R.A.

ENGLISH: 1773—1851

Mrs. John D. Chapman
The Dogana, Venice

THIS is a view down the Giudecca, looking toward the sea. On the right is the gray mass of the Dogana, with its lofty porch and square-pointed tower. On the left in the distance is the graceful Campanile, dominating all the surrounding buildings as it rears its needle-like point against the sky. The surface of the canal is alive with gondolas and sailing boats, the gay colors of which are reflected in the still waters. The sky is covered with light clouds, touched with a faint pink tinge from the rising sun.

Height, $5\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.

No. 7

V. DE PAREDES

SPANISH

110.00

Monsignor Gagne

Wm. O. Hickok 4th

A STUDY for the artist's larger work of the same name. The picture shows the interior of a large salon in the time of one of the Louis'. A number of men in the dress of the middle of the eighteenth century are gathered round a table at which a cardinal and a gentleman are seated, playing a game of chess. That the cardinal is winning is indicated by the title of the picture; the reason is perhaps that his opponent's attention is distracted by two young ladies who stand whispering close by.

Height, 9½ inches; length, 13½ inches.

Inscribed: "ébauche pour mon tableau 'Monsignor Gagne.'—V.
DE PAREDES."

No. 8

SIR JOHN WATSON GORDON, P.R.S.A.

80.00

SCOTCH: 1799-1864

Mr. Sterling

Portrait of Miss Margaret Harriet Steuart

THE half-length portrait of a young lady in early nineteenth century costume. She wears a dress of red velvet, cut low off the shoulders, with large puffed sleeves. Round her neck is a gold chain, from which hangs a large Maltese cross. Her hair is dressed high on top and falls in graceful ringlets to her shoulders. The face is in three-quarter view to the right, the eyes looking out of the picture.

Height, 10 inches; width, 8 inches.

Inscribed on back: "To the Honble. Mrs. Steuart of Dalguise, 1829.—WATSON GORDON."

Miss Margaret Harriet Steuart, daughter of Mrs. Steuart of Dalguise and niece of the famous Lady Nairne, was born in 1797. She was a well-known member of the illustrious Edinburgh literary set in the early nineteenth century, and was a friend of Sir Walter Scott. She lived more than one hundred years.

No. 9

RUDOLF SUHRLANDT

GERMAN: 1781—1862

20.00
Female Portrait

E. Frenkel

THE head and shoulders of a middle-aged lady. She wears a green dress with a high roll collar, under which is a white scarf. Her head is covered by a white linen cap covered with gauze, the band of which passes beneath her chin.

Height, 10 inches; width, $7\frac{1}{2}$ inches.

Inscribed on back: "Gemalt vom Professor Suhrlandt."

No. 10

ABRAHAM MIGNON

GERMAN: 1640—1679

25.00
Still Life

Mr. Sterling

(Water Color)

ON the ground beside an old paling is a large cabbage, together with a turnip, some onions and other vegetables. A butterfly and a lady-bird have settled upon the cabbage.

Height, $11\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

Signed on the lower left, MIGNON.

7

No. 11

ABRAHAM MIGNON

25.00

Still Life

GERMAN: 1640-1679

Mr. Sterling

(Water Color)

ON a stone balustrade is a confused heap of vegetables and fruit, cabbages red and green, artichokes, carrots, apples, grapes and many others. A butterfly, a caterpillar and other insects are depicted on various members of the group.

Height, 11½ inches; width, 8½ inches.

Signed on the right, MIGNON.

No. 12

22.50

UNKNOWN

H. F. Thompson

Portrait of a Gentleman

THE half-length portrait of a man. He wears a red cut-away coat with black velvet collar, and a yellow waistcoat unbuttoned to show the fine linen ruffle of his shirt. His dark hair is unpowdered and falls to the level of his chin. He stands with his left hand thrust into his bosom, his body turned slightly to the right, his face toward the spectator.

Height, 10 inches; length, 12 inches.

No. 13

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

420.00

Landscape

N. E. Hunter

THE scene shows a meadow, parched brown by the summer drought, in which lie the trunks of two old trees. On the left is the corner of a rail fence, and beyond this a line of birch trees, almost denuded of their foliage. In the distance a few cottages and outbuildings indicate the site of a village, and beyond, the ground rises into a low range of hills. The sky has an autumnal appearance, and is covered for the most part with dark rain clouds.

Height, 10½ inches; length, 16 inches.

Signed on the lower right, G. INNESS, 1883.

No. 14

22.00

SPANISH SCHOOL

Portrait of a Gentleman

Mr. Sterling

THE head of a soldier clad in elaborate armor of steel inlaid with gold. A white linen ruff round the neck sets off a melancholy face with pointed beard and drooping mustache. The face is in three-quarter view to the right, the eyes looking straight at the spectator.

Height, 16 inches; width, 10½ inches.

12.50

SPANISH SCHOOL

Portrait of a Gentleman

Mr. Sterling

(Pendant to the Preceding)

THE head of a man in armor and ruff similar to the preceding. His mustache has more of a military twirl, and his hair is brushed back stiffly from his forehead.

Height, 16 inches; width, 10½ inches.

30.00

GRAVINSKY (?)

Head of a Woman

M. H. Elcott

THE head of a young woman in three-quarter view to the right. A gauze veil thrown over the head and falling below the shoulders conceals the figure and only allows a few locks of dark brown hair to be seen.

Height, 15 inches; width, 11 inches.

Signed on the upper left, GRAVINSKY.

No. 17

Daniel H. Aringha
~~CONSTANTIN NETSCHER~~

90.00 DUTCH: 1670—1722.

L. A. Lanthier

Lady with Fruit and Game

SEATED in a reclining position on a bank is a young woman. She wears a loose white chemise, which has slipped off her shoulder and leaves the breast bare. Over this is an upper garment of red, fastened at the neck by a jewelled clasp, and a mantle of blue lined with orange. On her knee she holds with her right hand a bunch of fine grapes, while her left clasps a woodcock and the leg of a great bustard. On the ground lie a robin, a kingfisher and other birds. The background shows the trees of an extensive park.

Height, 16½ inches; width, 14 inches.

No. 18

EARLY SPANISH SCHOOL

30.00

Portrait of a Man in Armor

L. A. Lanthier

THE three-quarter length portrait of a young man. He wears a corslet, with shoulder and arm pieces, of polished steel elaborately damascened and inlaid with gold. A stiff skirt heavily embroidered depends from his waist, and a white scarf is tied round his right arm. His head is bare, his dark chestnut curls framing a delicate and aristocratic face.

Height, 14 inches; width, 10½ inches.

UNKNOWN

9.00

Head of a Gentleman

Mr. Sterling

(Pastel)

THE head and shoulders of a young man in three-quarter view to the right. He is dressed in a dark green coat with short cape. Over his left shoulder is thrown a red cloak. Round his neck is a fine linen stock and on his head a small periwig, which covers his ears.

Height, 18 inches; width, 14 inches.

W. N. (?)

17.50

Portrait of a Gentleman

B. J. Singer

THE half-length figure of a gentleman dressed in the style of the mid-Victorian era. He is seated, with his arms folded, by a stone balustrade, from which is obtained a wide view of a pleasant rolling country. He wears a black frock-coat with velvet collar, striped waistcoat cut very low and a large black stock. The face and figure are in three-quarter view to the right.

Height, 17½ inches; width, 15½ inches.

Signed in monogram at lower right,

NW

1842.

No. 21

RICHARD PARKES BONINGTON

55.00

ENGLISH: 1801—1828

Young Fisherman

Mrs. F. Bartlett

THE scene shows a strip of sandy seashore, with high cliffs, on the left, and on the right the sea, tossed and angry, under a dense storm cloud which has almost obscured the sky. Seated upon the sand in the foreground and leaning against a large flat rock is a young man, dressed as a fisherman, with heavy sea boots, wide leather breeches and rough jersey. Over his shoulder is a large bag closed by a cord, and on his knee is an earthenware jar, which may at one time have contained spirits.

Height, 15 inches; length, 18 inches.

Signed on the lower left, R. P. B.

No. 22

JOHN W. EHNINGER, N.A.

42.50

AMERICAN: 1827—1889

Interior

Mrs. John R. Chapman

ON the bottom step of a stairway down which pours a shaft of sunlight stands a young girl in the costume of the late sixteenth century. She wears a blue skirt and pink bodice, the sleeves puffed and slashed on the shoulder. In the room itself stands a young man, richly dressed in black and gold, with a short blue cloak hanging from his shoulders. In his hand is a velvet cap with a jaunty feather, and as he leans upon the back of a chair he seems to be urging something upon the girl to which she is loath to agree.

Height, 18 inches; width, 14½ inches.

Signed on the lower left, J. W. EHNINGER.

No. 23

UNKNOWN

27.50
Portrait of Elizabeth Fennell

Mr. Sterling

THE head and shoulders of an elderly lady. She is clad in a black dress and wears on her head an elaborate white cap tied at the throat with a blue ribbon, beneath which two bunches of curls appear at either side of the forehead. The face is in three-quarter view to the left, the eyes looking straight at the spectator.

Height, 19½ inches; width, 15½ inches.

Elizabeth Fennell was one of the first actresses to come to the United States. She was married to John Fennell, himself an actor (1766—1809).

No. 24

EUGENE VERBOECKHOVEN

105.00 DUTCH: 1798—1881

Landscape with Cattle

E. Frenkel

ON a little knoll are two cows, one standing, the other lying down, a ewe with two lambs and a milch goat, all in close proximity to a dead tree, against which leans a peasant who supports himself on a staff and gazes into the sky. In a pool in the foreground are two ducks with their brood, and other ducks are flying through the air towards them. The scene extends over flat meadows, through which runs a marshy stream, to a belt of trees, behind which are some large buildings, and in the far distance several windmills.

Height, 19½ inches; length, 24 inches.

Signed on the lower right, EUGENE VERBOECKHOVEN, 1846.

No. 25

130.00 EARLY FRENCH SCHOOL

Hôtel Bourgogne in Molière's Time

L. A. Lanthier

THE scene shows one end of a long room, with two tiers of galleries supported by pillars, and a central box, the railing of which is covered with a large rug, presumably for the comfort of the most important guests. A crowd of figures in fancy dress, harlequins, clowns, beggars, etc., are moving about, masked and otherwise. In the foreground a harlequin is conducting a flirtation with one lady, while another proffers him a glass of wine.

Height, 18½ inches; length, 37½ inches.

No. 26

CHARLES ANDRÉ VAN LOO

90.00

FRENCH: 1705—1765

L. A. Lanthier

Portrait of François Boucher

THE famous painter is represented, palette on thumb and paint brush poised for work. He wears a cloak of brown cloth lined with red and turned back to show the sleeve of his coat, which is of sage green, trimmed with gold braid. Fine lace cuffs are round his wrists, setting off his slender, nervous hands. The face is in three-quarter view to the right, the eyes apparently fastened upon the subject of his picture.

Height, 20 inches; width, 15 inches.

François Boucher (1703—1770) was a celebrated French painter. He was a pupil of Le Moine, and succeeded Van Loo as painter to Louis XV. Among his masterpieces were "Venus Ordering Arms for Aeneas" and "The Bath of Diana."

No. 27

GEORGE ROMNEY

330.00

ENGLISH: 1734—1802

Portrait of David Garrick

H. J. Emmet

THE head and shoulders of the famous actor are shown as if leaning into the picture from the right. He wears a red coat and waistcoat, the top buttons of which are unfastened, showing the shirt beneath. Upon his head he wears a close-fitting periwig. The face is in three-quarter view to the right, the eyes looking out of the picture, which is lighted from the upper left. The background is a graded tone of blue.

Height, 24 inches; width, 20½ inches.

From the collection of Lady Bruce.

David Garrick, born in 1716 at Hereford, was one of the greatest actors that ever lived. Originally educated for the law, he abandoned it for the stage, appearing first in 1741 at Ipswich. His success was immediate and lasting. He appeared at Drury Lane in 1742, his performance of Richard III. being much praised by Pope. He created many parts, and was also a successful writer of plays, chiefly comedies. He died in 1779, and is buried in Westminster Abbey.

No. 28.

4 5⁰⁰

EARLY FRENCH SCHOOL

Portrait of a Lady

Mr. Rogers

THE head and shoulders of a lady in three-quarter view to the right. She wears a red dress, cut low in front and trimmed and embroidered with heavy gold bullion. A large knot of blue ribbon decorates the front of her corsage. The hair is brushed back off the forehead and dressed in a very lofty pompadour in which is inserted a single rose.

Height, 24 inches; width, 19½ inches.

130.00 JOHN GILES ECHARDT *L. R. Lanthier*

A German painter, who visited England about 1740, and became a pupil of John Baptist Vanloo. He acquired considerable reputation as a portrait painter and was much employed, particularly by Horace Walpole. Among other portraits were those of Mrs. Woffington, the actress, and Dr. Middleton. He died in 1799.

Portrait of Lady Maria Walpole

THE picture shows a young lady seated at a table facing the spectator, her arms resting in an easy attitude upon a book of music which lies open upon the table. She wears a dress of peacock blue satin, cut low in front, without any ornament save a large bow with three pearl drops upon her breast. Her hair is dressed in close ringlets and is covered with a filmy gauze scarf decorated with gold. Her fine oval face is inclined slightly to the left and rests upon the fingers of her left hand. The eyes look past the spectator out of the picture.

In the top left-hand corner is a coat-of-arms. In the top right-hand corner is the following inscription: "Lady Maria Walpole, only Daughter of Sir Robert Walpole, Earl of Orford, by Maria Skerret his second wife. Married to Charles Churchill, Esq."

Height, 29 inches; width, 24 inches.

From Strawberry Hill Collection.

SIR PETER LELY

200.00

ENGLISH: 1617-1680

Mr. Rogers

Portrait of the Duke of Marlborough in Armor

THE great soldier is shown to his waist, the body turned to the right, the face towards the spectator, the eyes looking straight at him. He is clad in a corslet and arm-pieces of dark polished steel, the only relief being a white kerchief tied round the throat. The face is almost effeminate in its regularity of feature, with its high-arched aristocratic nose and full, sensuous mouth. His hair, luxuriant as a woman's, descends in soft masses below his shoulders. The background is a graded tone of brown.

Height, 28 inches; width, 23 inches.

John Churchill, first Duke of Marlborough, victor of Blenheim, Ramillies, Oudenarde and Malplaquet, was one of the most extraordinary men of any time. A magnificent soldier, he was yet in turn faithless to every sovereign. Deserting the Stuarts, he served in turn William III. and Anne, in whose reign his greatest victories were gained. He was more than suspected of trafficking with the Stuarts, and on one occasion was sent to the Tower for corresponding with the exiled house. He married Sarah Jennings, the favorite of Anne, through whom his influence at court was maintained until she was supplanted by Mrs. Masham in 1710. Born 1650, died 1722.

No. 31

DAVID BEEK

DUTCH: 1621—1656

4 5⁰⁰

Portrait of a Man

J. D. Schenck

THE head and shoulders of a fair-haired young man in three-quarter view to the right. He wears a suit of black armor with large shoulder flaps, studded with brass-headed rivets. Round his neck is a kerchief of fine lace, fastened with a bow of scarlet ribbon. Round his left arm is tied a broad sash of orange color, indicating that he is an adherent of the Stadtholder. His head is uncovered, his long hair falling in natural waves to his shoulders.

Height, 29 inches; width, 24½ inches.

No. 32

WILLIAM DOBSON

ENGLISH: 1610—1646

11 5⁰⁰

Portrait of a Man in Armor

Mr. Porden

THE half-length portrait of a young man. Over a jerkin of some soft brown material he wears a corslet of polished steel, braced over the shoulders with leather straps. At his throat is a kerchief of fine white lace. His head is bare and his dark locks fall unrestrained to his shoulders, framing a somewhat mournful face, with a long aristocratic nose, dark eyes and expressive mouth. The background is a graded tone of golden brown.

Height, 30 inches; diameter, 24½ inches.

WILLIAM HOGARTH

ENGLISH: 1697-1764

1135.00
Portrait of Himself*P. H. McMahon*

THE artist has represented himself as a young man of some twenty-five years of age, dressed in a coat of brown cloth, a few buttons at the top undone to show the white linen beneath. He wears no collar or stock, and his shirt is unfastened at the throat. On his head, which is shaven for the reception of a wig, he wears a loose-fitting red cap, so large that it partly covers his ears. His body is partly turned to the right, while his face is in three-quarter view to the left, the eyes looking boldly out of the picture, which is lighted from above.

Height, 30 inches; width, 25 inches.

UNKNOWN

50.00
Portrait of a Divine*L. A. Larthier*

THE head and shoulders of a stoutish man of middle age, clad in the garb of an ecclesiastic of the early eighteenth century. He wears a plain black coat, over which is a gown of rich black silk. A crucifix is suspended by a broad ribbon round his neck. On his head is a close-fitting gray wig.

Height, 30½ inches; width, 25½ inches.

NICOLAS DE LARGILLIÈRE

360.00 FRENCH: 1666—1746

J. W. Schenck

Portrait of Louvois

THE half-length, full-face portrait of the famous war minister. He is dressed entirely in black, the sombre tones relieved only by the fine lace of his cuffs and the elaborate ruff which encircles his neck. His face, somewhat high-colored, is kindly, and the upturned corners of his mouth give him a rather humorous expression. He wears a very large wig, parted in the middle and falling thickly on either side of his head. His left hand rests on a wooden pillar in front of him.

Height, 31 inches; width, 25 inches.

François Michel Letellier de Louvois, born 1641, died 1691. Was minister for war under Louis XIV. from 1666 to his death. The *confrère* and rival of Colbert, he eventually supplanted him in the king's favor. Through his influence the edict of Nantes was revoked and the Palatinate laid waste. According to Macaulay he was "the greatest adjutant general, the greatest quartermaster general, the greatest commissary general that Europe had seen." Weary of his insolence, Louis XIV. was on the point of dismissing him, when he died suddenly in 1691.

No. 36

260.00

SPANISH SCHOOL

Portrait of a Child

Mrs. John W. Chapman

THIS is the full-length portrait of a little girl about eight years old. She stands on a tessellated floor beside a table covered with a green cloth, on which she is just placing a basket of flowers. She is clad in a stiff red dress, falling to her feet, embroidered with elaborate foliations in gold. The sleeves are slashed to show the white linen beneath. Fine lace cuffs are at her wrists, and a collar of the same material is round her neck. Her fair hair falls in natural curls to her shoulders, and on her head is a flat cap with a single feather.

Height, 36 inches; width, 25½ inches.

No. 37

SIR THOMAS LAWRENCE, R.A.

910." ENGLISH: 1769—1830

Mrs. John D. Chapman

Portrait of the Hon. Thomas Cane

THE head and shoulders of a burly man of about middle age. His florid face, with its somewhat coarse features and masterful air, is typical of the country squire of the early nineteenth century. He is clad in a dark-colored coat with roll collar, buttoned down the front. At the neck can be seen the lapel of a light waistcoat and a white linen stock. He wears mutton-chop whiskers, and his hair is somewhat untidy. His face is turned slightly to the right, the eyes looking upward and out of the picture, which is strongly lighted from the upper left.

Height, 36 inches; width, 27 inches.

Bequeathed by the sitter to his nephew, Herbert C. Robinson, and sold by him to Richard Mansfield, May 18, 1906.

No. 38

70.00 EARLY ENGLISH SCHOOL

Mr. Borden

Portrait of Madame Malibran

THE lady is represented seated in a high-backed chair beside a spinet, upon which she is leaning in a graceful attitude. Her dress is of plain white satin, cut low in a V shape in front, disclosing the white linen chemisette beneath, and laced across the bust with a blue ribbon, the only touch of color to relieve its otherwise somewhat severe simplicity. The sleeves fall just below the elbow, revealing a well-rounded arm. Her right hand holds a piece of music on her knee. Her face is turned slightly to the left, the eyes looking straight at the spectator.

Height, 43 inches; width, 37 inches.

Maria Felicita Malibran, daughter of Manuel Garcia, was born in 1808. She was a famous actress and singer, having equal triumph in Paris, London, New York, Rome and Berlin. She died in 1836.

No. 39

SCHOOL OF POURBUS

90:00

L. A. Lanthier

Portrait of a Lady with Dog

THE three-quarter length portrait of a lady dressed in the style of the middle of the sixteenth century. Over a dress of white satin trimmed with galloon and elaborately embroidered with gold thread, she wears a long mantle of dark cloth, trimmed and lined with rich brown fur. Round her neck is a large lace ruff, and on her head is an elaborately jewelled cap. Suspended from a jewelled collar is a crowned eagle from which hang three large pearls. Her right hand holds a necklace of pearls, while with her left she caresses a large dog which stands by. The face is turned slightly to the left, the eyes down-cast and looking out of the picture.

Height, 45 inches; width, 35 inches.

No. 40

SIR GODFREY KNELLER

200.00

ENGLISH: 1646-1723

L. A. Lanthier

Portrait of the Duke of Marlborough

THE three-quarter length portrait of the Duke standing by a table. He wears a complete suit of steel armor, through the interstices of which can be seen some softer under garment. Fine lace at the wrists and throat, and a gold sword belt supporting a rapier are the only attempts at ornament. His face is framed by a mass of dark brown hair, which falls in long ringlets below his shoulders. His right hand holds a staff, while his left rests upon a plumed helmet which stands on the table beside him. The background consists of a curtain, on which is a coat of arms, and which is drawn back to show the blue sky beyond.

Height, 46 inches; width, 36 inches.

No. 41

ALLAN RAMSAY, V. P. S. OF A.

200.00

BRITISH: 1709—1784

R. F. Thompson

Portrait of a Nobleman

THE three-quarter length portrait of a young man dressed in the style of the early eighteenth century. He wears a long coat of crimson velvet, with flaring skirts and deep cuffs, below which appear the sleeves of a fine linen shirt. Beneath his left arm he carries a cocked hat, while his right hand rests lightly on his hip. Across his breast he wears the blue ribbon of the Garter, the motto and badge of the order being embroidered upon the breast of his coat. The background shows the corner of a building and some trees and blue sky beyond.

Height, 48 inches; width, 39 inches.

No. 42

JOHN RILEY

98.00

ENGLISH: 1646—1691

Mr. Borden

Portrait of Justice Smith

THE judge is represented leaning upon a marble-topped table, clad in the robes of his office. The long gown is of scarlet cloth, with deep cuffs and trimmings of ermine, while a tippet of the same fur hangs round his shoulders. A narrow velvet ribbon confines his waist, and the conventional bib is round his neck. In his left hand he holds a roll of parchment. His heavy wig frames a long face, with a sharp-pointed nose and lofty forehead.

Height, 49½ inches; width, 40 inches.

No. 43

GAINSBOROUGH DUPONT

188.10 ENGLISH: 1767—1797

L. H. Brown

Portrait of David Garrick

THIS is a full-length portrait of the famous actor. He is dressed in a coat and breeches of rich black velvet, under which is a scarlet waistcoat with long flaps edged with galloon. His left hand holds a cane, while in his right is a three-cornered hat. His legs are crossed, as he stands leaning in an easy attitude against a pedestal, upon which stands a bust of Shakespeare, the base of which is encircled by his right arm. The face is in three-quarter view to the right, the eyes looking upward and out of the picture. The background shows part of a park, with trees, ornamental water and a classic temple.

Height, 54 inches; width, 28 inches.

FIRST AFTERNOON'S SALE

MONDAY, MARCH 2ND, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

50—OLD ENGLISH WINE GLASSES.

Cut diamond pattern, with initial M. within shield panels. Two sizes.

51—TWO OLD-FASHIONED SPIRIT LAMPS.

Clear pressed glass.

52—TEAPOT AND CREAM PITCHER.

Antique English cut glass.

53—FOUR TALL GOBLETS.

Thin crystal glass; engraved ecclesiastical insignia and border of floriated scrolls.

54—EIGHTEEN LARGE FINGER BOWLS.

Clear thin glass; engraved ornamentations in scenes in old Holland.

55—PAIR QUART DECANTERS.

Old English cut glass.

56—QUART DECANTER.

Old English cut glass; diamond pattern foot.

57—QUART DECANTER.

Crystal glass; richly cut.

58—PAIR ANTIQUE DECANTERS.

Cut foot and stopper.

59—FRUIT DISH.

Crystal glass; richly cut, with diamond and other patterns.

60—TALL CLARET PITCHER.

Clear texture, richly and elaborately cut; silver mountings.

Height, 15½ inches.

61—TALL CLARET PITCHER.

Richly cut. Diamond and star patterns; repoussé silver mountings.

Height, 14½ inches.

62—LARGE CRYSTAL GLASS VASE.

Very heavy texture. Elaborate and richly cut diamond, star and palm-leaf patterns.

Height, 14 inches; diameter at base, 11 inches.

63—TWENTY-ONE AUSTRIAN CHAMPAGNE GLASSES.

Boat-shape bowls. Decoration of figures and floral scrolls, painted in enamel colors; gilt edges.

64—FIVE BOHEMIAN CLARET GLASSES.

Amber bowls. Engraved ornamentation.

65—BOHEMIAN GLASS FINGER BOWLS.

Amber color. Engraved grapevine decoration.

66—SEVEN SPECIMENS OF GLASS.

Four Venetian finger bowls; blue and white spiral pattern. Three ruby-red finger bowls.

67—ANTIQUE BOHEMIAN GLASS VASE.

Ruby red and white texture. Engraved initials and date, T. M., 1845.

68—THREE ANTIQUE BOHEMIAN GLASS VASES.

Ruby-red textures; one gilded.

69—THREE OLD BOHEMIAN GLASS TUMBLERS.

Ruby red and white texture. Decoration of coat-of-arms, foliations, and grapevine designs.

70—PAIR GOBLET-SHAPE VASES.

Ruby red and white Bohemian glass.

71—OLD BOHEMIAN GLASS GOBLET.

Ruby red and white. Engraved ornamentation of landscape, deer and hare.

72—OLD BOHEMIAN GLASS VASE.

Ruby red and white. Engraved views of famous castles.

73—FIVE OLD BOHEMIAN GLASS VASES.

Hexagonal shape; ruby red and white texture.

74—OLD BOHEMIAN GLASS DECANTER.

Ruby red and white.

75—EIGHT OLD BOHEMIAN GLASS FINGER BOWLS.

Ruby red. Four with engraved coat-of-arms.

Two sizes.

76—FOUR OLD BOHEMIAN GLASS TUMBLERS.

Octagon shape; ruby-red texture.

77—RUBY-RED GLASS DISH.

Cut-star pattern foot.

Diameter, $9\frac{1}{4}$ inches.

78—DECANTER.

Ruby red and white glass.

79—BOHEMIAN GLASS VASE.

Ruby-red texture. Engraved grapevine decoration.

Height, $9\frac{1}{2}$ inches.

80—OLD BOHEMIAN GLASS VASE.

Low form. Ruby red and white.

Diameter, 8 inches.

81—OLD BOHEMIAN FRUIT DISH.

Ruby red and white glass; repoussé silver-plated foot.

82—CRACKER JAR.

Barrel shape. Ruby red and white glass.

Height, $8\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches.

83—CAKE TRAY.

Ruby red and white glass.

Diameter, 10 inches.

84—OLD BOHEMIAN DECANTER.

Ruby red and white; gilt decoration.

Height, $13\frac{1}{4}$ inches.

85—OLD BOHEMIAN FRUIT BOWL.

Ruby red; gilt decoration.

Diameter, 10 inches.

86—OLD BOHEMIAN COVERED VASE.

Ruby red. Engraved dedication, 50th Anniversary Birthday Gift.

Height, 14 inches.

87—PAIR TALL VASES.

Old Bohemian ruby red and white glass; gilt decoration.

Height, 13 inches.

88—PAIR OLD BOHEMIAN TALL VASES.

Light-green texture. Elaborate gilt decoration.

Height, $15\frac{1}{2}$ inches.

89—TWELVE BACCARAT LIQUEUR GLASSES.

Green and white crystal glass; square bases.

90—TWELVE WINE GLASSES.

To match the preceding.

91—TEN TALL CHAMPAGNE GLASSES.

To match the preceding.

92—TWELVE BACCARAT GOBLETS.

Green and white crystal glass. Cut-star pattern foot.

93—TWO PINT DECANTERS.

Green and white crystal glass, to match the preceding.

94—CAMEO GLASS JAR.

Flowering plant, in relief, in golden brown.

Height, $6\frac{1}{2}$ inches; diameter, 9 inches.

95—TABLE PLATEAU.

Louis XV. design, in gilded brass. Mirror panel.

96—FOUR COASTERS.

Two, old English plate, openwork edge and glass foot; the others, wood base with silver rim.

97—TWO PEPPER SHAKERS.

Empire design; silver plated.

98—TWO OLD ENGLISH SKEWERS.

Silver plated. Renaissance design.

99—INDIVIDUAL COFFEE POT.

Old English silver plate. Repoussé ornamentation.

100—FOUR COASTERS.

Old English; silver plated. Various designs.

101—TWO BONBONNIERES.

Sterling silver. Repoussé and openwork border.

102—TWO BONBON DISHES.

One sterling silver. Grapevine border in relief; the other, old English, silver plated.

103—SILVER-PLATED FRUIT DISH.

Openwork pattern; bead edge.

104—SILVER SALAD FORK AND SPOON.

Reproduction of old Dutch.

105—TOAST RACK.

Old English; silver plated.

106—DECANTER STAND.

Sheffield plate. Large size, high-rim caster or magnum stand. Period of George III. Side decorated with reticulated work and the rim with grapes and leaves in high relief. Stamped with six marks. Probably the joint work of J. Bell and Boulton shops.

107—WHISKEY CASK.

Cut glass, with silver-plated mountings; has silver-plated stand.

108—PAIR CANDLESTICKS.

Colonial design; silver plated.

109—FOUR SILVER-PLATED CANDLESTICKS.

Column designs.

110—TALL CANDLESTICK.

Old Sheffield; silver plated.

111—TWO PAIRS TALL CANDLESTICKS.

Old Sheffield; silver plated; floral sprays in relief.

112—PAIR TALL CANDLESTICKS.

Silver plated; antique designs.

113—PAIR CANDLESTICKS.

Silver plated; grapevine design.

114—EGG BOILER.

Silver plated.

115—ICE BASKET.

Silver plated. Old English style.

116—EGG CASTER.

Old English; silver plated.

117—OVAL DISH.

Silver plated. Old English.

118—ROUND SILVER-PLATED TRAY.

Engraved medallions and foliated scrolls.

119—TWO FERN DISHES.

Silver plated; openwork design.

120—COVERED JAR.

With hinged lid. Old English; silver plated; engraved ornamentation.

121—TWO SILVER-PLATED STANDS.

With medallion and mask ornaments.

122—SILVER CASKET.

Dutch reproduction of a French casket of the middle of the eighteenth century. Sides and cover represent rural festivals in high relief. Gilt inside; has lock and key. Stands on four feet.

Size, $3\frac{1}{2} \times 4\frac{1}{2} \times 9$ inches.

123—PAIR ANTIQUE CANDLESTICKS.

Fitted with engraved glass shades.

124—FOUR PLATES AND CUPS.

Old English china. Decoration in rose-pink, blue and yellow.

125—FOUR PORCELAIN PLATES.

Manifattura Ginori. Floral decoration in various colors.

126—SIX OLD SPODE PLATES.

Rope edge. Finely painted decoration, "The Colossus of Rhodes," and similar subjects.

127—THREE OLD LOWESTOFT PLATES.

Figure medallion and grapevine borders.

128—EIGHT PIECES OF OLD WEDGWOOD.

Six plates and three oval dishes of leaf pattern, coated with an ivory-white glaze.

129—THREE OLD WEDGWOOD FRUIT BASKETS.

With trays. Basket pattern openwork and green borders.

130—THREE PIECES OF CHINA.

Old English platter and two soup dishes. Floral decoration.

131—TWO COVERED PITCHERS.

Old French porcelain. Finely painted floral medallions. Coral-red glaze and gilded edges.

132—COVERED SOUP TUREEN AND PLATTER.

Old Creil; impressed mark. Bacchanal medallion and grapevine borders printed in sepia.

133—OLD CREIL COFFEE POT.

Decoration, Le Jour, La Nuit. Printed in sepia. Impressed mark.

134—COVERED PITCHER.

Old German faience.

135—OLD LOWESTOFT CHINA.

Decoration in sepia and gold. Teapot, sauce tureen, sauce boat and tray and plate.

136—SEVRES BOWL ON TALL FOOT.

Buff and gold bands and scroll borders in colors. Louis Philippe.

137—TWO TUREENS AND OVAL DISH.

Old French china. Decoration in enamel colors and gilding.

138—FOUR CUPS AND SAUCERS.

Old Staffordshire. Floral panels on a dark-blue ground. Decoration in copper lustre.

139—NINE PLATES.

Five old French porcelain; borders of fruits and vines. Four Dutch faïence, with crown and initial W. in red, white and gilding.

140—NINE ASSORTED PLATES.

Old Staffordshire. Davenport, Italian and French.

141—CUPS AND SAUCERS.

Old Staffordshire. Decoration in sepia. Imprint, Vermisilla.

142—TWO LARGE CUPS AND SAUCERS.

Old French porcelain, richly decorated.

143—FIVE TEACUPS AND SAUCERS.

Old Staffordshire. Floral decoration.

144—THREE LARGE CUPS AND SAUCERS.

Buff and gold bands. (One repaired.)

145—AFTER-DINNER COFFEE CUPS AND SAUCERS.

Nine specimens of various makes and decoration.

146—COVERED CUP AND SAUCER.

Sèvres style. King's blue glaze. Gold matte decoration.

147—OLD WEDGWOOD COVERED SOUP TUREEN.

Oval shape, with palm-leaf handles. Ivory-white glaze and slight decoration in green.

148—OLD WEDGWOOD SOUP TUREEN AND PLATTER.

Large size; to match the preceding.

149—LARGE OLD WEDGEWOOD DISH.

Circular shape, with strainer to match.

150—OLD FRENCH CHINA FRUIT STAND.

Floral and gilt decoration.

151—OLD SPODE FRUIT TRAY.

To match the preceding.

152—FRUIT SERVICE.

Copy of old Worcester. Rich blue and gold borders and finely painted floral decoration. Consists of six plates and one leaf-shape fruit tray.

153—FOUR LEAF-SHAPE TRAYS.

Crown Derby style. To match the preceding.

154—OLD CROWN DERBY WARE.

Richly decorated with floral medallions, with blue and gold borders. Rope edge. Consists of 23 plates, two sizes, eight platters of various sizes, one covered sauce tureen and two shell-shape fruit trays. (Three plates repaired.)

155—TWELVE DEEP OLD BORDEAUX PLATES.

Scalloped edge. French faïence style. Decoration of rich-plumage birds and floral design; basket-pattern border.

156—SPODE'S IMPERIAL CHINA.

Plate and small platter. Floral and other decoration in blue, red and gold; rope' edge.

157—TWELVE GAME PLATES.

Derby china. Blue and gold borders; rich-plumage birds and various insects finely painted in white panels.

158—NINE DAVENPORT DINNER PLATES.

Floral decoration, painted in bright enamel colors. Lavender-color borders and gilt edge.

159—NINE OLD FRENCH CHINA DINNER PLATES.

Decoration of floral sprays in delicate colors.

160—TWELVE DESSERT PLATES.

Spode. Floral vines, painted in enamel colors and gold.

161—EMPIRE DESSERT SERVICE.

Sèvres. Louis Philippe, 1833. Buff and gold borders, with decoration of various *bon mots*. Consisting of 12 plates and ice-cream compote.

162—SIX PORCELAIN DESSERT PLATES.

Le Rosey, Paris. Gilt edge. Crest and monogram in colors. Marked, Prihourt Lerosay.

163—OLD ENGLISH CHINA.

Decoration in pink and blue. Consists of five plates and four cups. Marked "Cleopatra."

164—SIXTEEN PLATES.

Old French porcelain. Floral bouquets and sprays finely painted in enamel colors. Consists of eight soup and eight dinner plates.

165—TWO OVAL MEAT PLATTERS.

To match the preceding.

166—OVAL VEGETABLE DISH.

To match No. 164.

167—ENGLISH DINNER WARE.

"Daniel." Ivory-white texture, with turquoise-blue border and gilt decoration. Consists of eleven dinner plates, four cake plates, three round covered dishes, sauce tureen and platter, and three meat platters.

168—VALUABLE SEVRES PORCELAIN DINNER WARE.

Mark, S 57. Decoration of floral bouquet and sprays and gilt borders. Consists of 17 soup plates, 12 dinner plates, 12 breakfast plates, 3 three large round dishes, 1 low compote, 2 round covered vegetable dishes and 2 relish dishes.

169—DINNER WARE.

Chamberlain's Worcester. Decoration of fine borders in violet and green, and monogram R. M. in gold and violet. Rope borders. Consists of 24 large dinner plates, 2 large covered vegetable dishes and 3 meat platters.

170—HAVILAND'S LIMOGES TABLE SERVICE.

Gilt edge, and bearing Mr. Mansfield's yacht pennant. Consisting of 12 soup plates, 11 dinner plates, 6 breakfast plates, 23 dessert plates, 6 porridge bowls, 1 oval vegetable dish, 4 round deep dishes, 1 round dish without cover, 2 round platters, 4 oval platters, 1 covered dish, 1 sauce boat, 1 milk pitcher, 1 creamer, 12 egg cups, 2 mustard pots, 13 teacups and saucers, 11 individual butter plates and 10 after-dinner coffee cups.

171—OLD FRENCH PORCELAIN TABLE SERVICE.

Buff border, with gilt decoration, consisting of 18 soup plates, 36 dinner plates, 24 breakfast plates, 22 small deep plates, 12 meat platters, various sizes; 1 fish dish, 4 low compotes, 6 covered vegetable dishes, 1 large soup tureen, 2 sauce boats and platters, 2 covered sauce tureens and platters, 2 oval dishes, 2 relish dishes, salad bowl, 15 after-dinner coffee cups and saucers, 18 covered custard cups and stands.

172—OLD FRENCH PORCELAIN TEA WARE.

Blue and gold, with finely painted floral medallions. Consists of 2 teapots, one without lid; sugar bowl (imperfect), milk pitcher, large bowl, 9 cups and saucers.

173—NINE OLD SPODE PLATES.

Blue and gold border of basket design; finely painted decoration of floral bouquets.

174—PAIR OLD FIGURES.

Poodle dogs.

175—TWO OLD CHELSEA STATUETTES.

The gardener.

176—STATUETTE.

Boy feeding chickens. Old German.

177—TWO OLD CHELSEA STATUETTES.

Fisherwoman, and the Huntsman.

178—TWO OLD CHELSEA FIGURES.

Sheep and lamb.

179—OLD CHELSEA FIGURES.

Two zebras.

180—TWO OLD GERMAN STATUETTES.

King and Consort.

181—OLD VIENNA STATUETTE.

Hiawatha.

182—COPENHAGEN STATUETTE.

Mother and child.

183—OLD GERMAN STATUETTE.

Young girl.

184—OLD CHELSEA STATUETTE.

Young organ grinder and monkey.

185—PAIR OLD GERMAN STATUETTES.

Cobbler and his wife.

186—TWO INK HOLDERS.

Recumbent greyhound. Old Paris.

187—OLD CHELSEA FIGURE.

Poll parrot.

188—OLD CHELSEA STATUETTE.

Young Bacchus.

189—TWO OLD CHELSEA STATUETTES.

"Neptune" and "Faith."

190—PAIR FRANKENTHAL FIGURES.

Pastoral figures with floral baskets.

191—OLD GERMAN INKSTAND.

Doves in relief.

192—OLD GERMAN PORCELAIN INKSTAND.

With group, "Grandfather's Darling."

193—PAIR OLD CHELSEA FIGURES.

"King and his queen."

Height, 10 inches.

194—MINTON PARIAN GROUP.

Boy and donkey.

195—OLD FRENCH BISQUE FIGURE.

"Autumn," by Binet. Gilt brass base in Louis XV. style.

Height, 14 inches.

196—OLD GERMAN GROUP.

Pastoral subject.

Height, 11 inches; diameter, 9 inches.

197—PAIR OLD GERMAN PORCELAIN CANDLESTICKS.

Vase design; bisque. Pastoral figures in relief.

Height, 14 inches.

198—CAPO-DI-MONTE GROUP ON STAND.

Directoire figures and floral designs in intricate workmanship; ivory-white glaze.

Height, 17½ inches.

199—PAIR OLD GERMAN PORCELAIN VASES.

Decorated. Neptune and mermaid supporting cornucopias.

Height, 16½ inches.

200—MINTON'S FRUIT BASKET.

Figures of cupids in relief. Blue and white, ivory-white glaze, and gilt borders in outline.

Height, 12 inches; diameter, 11 inches.

201—PAIR ENGLISH CANDELABRA.

For four candles each. Ivory-white texture. Blue and gold decoration.

Height, 18 inches.

202—PAIR OLD FRENCH CHINA VASES.

Cornucopia shape. Coral-red glaze; floral medallions and scrolls in gilding.

203—OLD FRENCH FLOWER VASE.

Decoration of birds and flowers in bright enamel colors.

204—FRENCH PORCELAIN VASE.

Gold lacquer ground, with decoration in Rhodian style.

Height, 11 inches.

205—OLD GERMAN JUG.

Finely painted decoration, after Adrian Brouwer.

Height, 12 inches.

206—PAIR DECK VASES.

Tall cylindrical shape. Turquoise-blue glaze, with decoration of Oriental designs in black.

Height, 17½ inches.

207—PAIR SMALL VASES.

Old English faïence. Decoration in colors and gilding.

208—INDIAN POTTERY, MUG AND BOWL.

Crudely decorated.

209—OLD RHODIAN BOWL.

Figures and lilies in rich opaque colors, over an ivory-white glaze.

Height, 4 inches; diameter, 6 inches.

210—SMALL FAIENCE VASE.

Green running glaze. Silver mountings.

211—FAIENCE VASE AND BOWL.

Iridescent glaze, in imitation of old Greek glass.

212—OLD FRENCH PORCELAIN INKSTAND.

Decorated.

213—OLD CHINESE COVERED BOWL.

Globular shape. Decoration in salmon and gold.

Height, $6\frac{1}{2}$ inches; diameter, $5\frac{1}{2}$ inches.

214—OVIFORM VASE.

Japanese faïence. Rich blue glaze, with crests and ferns pencilled in gold. Iris and morning glories in two celadon panels.

Height, 9 inches.

215—ITALIAN FAIENCE EWER.

Mermaid handle. Decoration in blue, yellow, green and brown.

Height 10 inches.

216—ITALIAN FAIENCE OVIFORM JAR.

With scroll handle. Decoration of rampant bulls, deer, flowering plants and other designs painted in yellow, brown and green. Blue fret and gadroon borders.

Height, 13 inches; diameter, 8 inches.

217—OLD FAIENCE BOTTLE-SHAPE VASE.

With dented sides and four rudimentary handles on shoulder; coated with a mottled brown glaze.

Height, 14 inches.

218—OLD FRENCH FAIENCE VASE.

With cover. Landscapes and other designs painted in green.

Height, 16 inches; diameter, 7 inches.

219—OLD DELFT PLAQUE.

Decoration in dark cobalt blue.

Diameter, 13½ inches.

220—JAPANESE CLOISONNE ENAMEL VASE.

Oviform. Chrysanthemum in green and white on an opaque ground.

Height, 12 inches.

221—SAKE BOTTLE.

Old Japanese pottery, hexagonal shape; coated with a thick green crackle glaze.

Height, 5½ inches.

222—GOURD-SHAPED VASE.

Chinese porcelain, coated with a mottled apple-green glaze.

223—OVIFORM VASE.

Royal Berlin porcelain, coated with a flambé glaze in imitation of an old Chinese specimen.

Height, 8½ inches.

224—OVIFORM BOTTLE.

Chinese hard paste of the Ch'ien-lung period. Invested with a red and purple flambé glaze.

Height, 8 inches.

225—OVIFORM JAR.

Japanese stoneware, coated with a thick Raku glaze.

Height, 8½ inches.

226—TALL CYLINDRICAL VASE.

Chinese dense porcelain; enamelled with a red glaze of the Lan-Yao type. Modern production.

Height, 16 inches.

227—BOTTLE-SHAPE VASE.

Modern Chinese porcelain. Blue and white hawthorn decoration.

Height, 15 inches.

228—CHINESE PORCELAIN BOWL.

Storks and cloud forms on a dark-blue ground.

Height, 7 inches.

229—TEMPLE JAR.

Chinese porcelain of the Ch'ien-lung period. Decoration of tree peonies, chrysanthemums and other designs in brilliant-enamel colors on a clouded green ground.

Height, 14 inches.

230—PAIR CANTON VASES.

Oviform. Figures, flowers and symbols painted in enamel colors (one defective).

Height, 14½ inches.

231—LOWESTOFT COVERED VASE.

Medallion and panel decoration of Chinese landscape in sepia brown. Floral sprays, grapevine and pomegranates in blue and red and gilding on a salmon-color ground.

Height, 11½ inches.

232—ANTIQUE FRENCH JARDINIÈRE.

Celadon bowl, mounted in chiselled and gilt brass.
Louis XVI.

Height, 9 inches.

233—PAIR SPANISH FAIENCE URNS.

Cream-white glaze; leaf shape and other ornaments
painted in green.

Height, 12½ inches.

234—OLD VENETIAN FAIENCE URN.

Relief ornamentation under an ivory-white glaze.
Coats-of-arms in four panels.

Height, 15½ inches.

235—COMPOSITION BUST.

“The Jolly Friar.”

Height, 18½ inches.

236—ARTISTIC LIFE-SIZE TERRA COTTA BUST.

Of Camillo Benso di Cavour, an illustrious Italian
statesman, who died in 1861.

Height, 31½ inches.

237—PAIR TERRA COTTA FIGURES.

The bird's nest.

Height, 29 inches.

238—PORTRAIT BUST OF A FEMALE.

Italian. Artistically modelled in terra cotta, and
enamelled and decorated. Has base.

Height, 22 inches.

239—TERRA COTTA BUST OF A YOUNG MAN.

Reproduction of an antique, glazed in imitation of a bronze.

Height, 16½ inches.

240—UMBRELLA STAND.

Doulton faïence. Relief and painted decoration; brown and yellow glaze.

241—LARGE PLANT JAR.

Japanese faïence, coated with a splash glaze.

Height, 9½ inches; diameter, 15 inches.

242—LARGE PLANT JAR.

Finely painted decoration of landscape. (Repaired.)

Height, 13½ inches; diameter, 16 inches.

243—LARGE PLANT JARS.

Doulton faïence. Globular shape. Yellow glaze, with figure and garden scene painted in brown.

Height, 13½ inches; diameter, 16 inches.

244—TWO CELADON PLANT JARS.

Octagon shape. Chinese thick porcelain. Archaic designs carved in relief under a white and lavender glaze.

Height, 10 inches; diameter, 11½ inches.

245—LARGE PLANT JAR.

Oriental porcelain. Pine tree, peonies and border designs painted in rich underglaze blue.

Height, 15 inches; diameter, 18 inches.

246—JAPANESE BRONZE PLANT JAR.

Globular shape. Bold dragon and sparrows in relief casting.

Height, 15 inches; diameter, 16 inches.

247—JAPANESE BRONZE PLANT JAR.

Globular shape. Birds, with branches of cherry blossom in relief casting.

Height, 13½ inches; diameter 15 inches.

248—PAIR BRASS PLANT JARS.

Repoussé. Globular shape on tall foot. Lion head and loose ring handle.

Height, 29 inches; diameter, 17 inches.

WILLIAM HOGARTH

A SERIES OF LINE ENGRAVINGS BY THOMAS COOK
(1744-1818), AFTER THE ORIGINAL ENGRAVINGS
BY WILLIAM HOGARTH.

“ . . . Much that we could do but imperfectly with the pen, Hogarth has done imperishably with the graver. Essentially metropolitan in his tastes, there is little notable in the London of his day of which he has not left us some pictorial idea. He has painted the Green Park, The Mall, and Rosamond's Pond. He has shown us Covent Garden and St. James's Street; Cheapside and Charing Cross; Tottenham Court Road and Hog-Lane, St. Giles's. He has shown us Bridewell, Bedlam, and the Fleet Prison. . . . He takes us to a cock-fight in Bird-Cage Walk, to a dissection in Surgeons' Hall. . . . He gives us, unromanced and unidealized, 'the form and pressure', the absolute details and accessories, the actual *mise-en-scène* of the time in which he lived.”—AUSTIN DOBSON: *William Hogarth*, pp. 8-9.

“I esteem,” says Fielding in the “Champion” (June 10th) “the ingenious Mr. Hogarth as one of the most useful Satyrists any Age hath produced. In his excellent Works you see the delusive Scene exposed with all the Force of Humour, and, on casting your Eyes on another Picture, you behold the dreadful and fatal Consequence. I almost dare affirm that those two Works of his, which he calls the *Rake's* and the *Harlot's Progress*, are calculated more to serve the Cause of Virtue, and for the Preservation of Mankind, than all the *Folios* of Morality which have been ever written; and a sober Family should be no more without them, than without the *Whole Duty of Man* in their House.”

249—PORTRAIT OF WILLIAM HOGARTH.

H. E. Wallace Jr.

The best portrait. It is in the National Gallery, London. The dog is his favorite pug "Trump."

250—PORTRAIT OF JOHN WILKES and THE FIVE ORDERS OF PERIWIGS.

3.00

Two subjects upon one plate.

F. Johnson

"In May, 1763, Wilkes was brought to Westminster Hall upon his trial for libel, and Hogarth found opportunity to sketch him. . . . If this really resembled Wilkes (and Wilkes himself allowed it did) he must have carried in his face a confirmation of some of the worst vices that have been laid to his charge."—AUSTIN DOBSON: *William Hogarth*, pp. 172-173.

251—PORTRAIT OF SIMON, LORD LOVAT.

3.50

"In August, 1746, the notorious Simon Fraser, Lord Lovat, was brought in a litter to St. Albans on his way to London, where he was tried, and subsequently executed on Tower Hill. Upon the invitation of a local physician (Samuel Ireland's friend, Dr. J. Webster) Hogarth went to St. Albans to meet him. . . . The short, squat figure, the crouching attitude, the crafty eyes, and the 'pawky' expression of Lovat as he counts over the various Highland clans on his fingers, are admirably rendered; and it is no wonder that this most effective sketch, having besides its own merit all that of an *à-propos*, should have been widely popular."—AUSTIN DOBSON: *William Hogarth*, p. 119.

252—PORTRAIT OF MARTIN FOLKES.

Dr. Collins

3.00 Mathematician, antiquary and a vice-president of the Foundling Hospital.

253—PORTRAIT OF DR. BENJAMIN HOADLY, BISHOP OF
WINCHESTER. *Dr. Collins*

3.00

“ . . . that full-blown and prosperous prelate . . .
whose copious paragraphs Pope, mindful of His Grace’s
Hanoverian propensities, had satirized in the
‘Swift, for closer style,
and Hoadly for a period of a mile.’
of the second imitation of Donne.”

254—PORTRAIT OF C. CHURCHILL. *C. Drake*

2.10

“‘The Bruiser,’ C. Churchill (once the Rev’d !) in the
Character of a Russian Hercules, Regaling himself after
having kill’d the Monster Caricatura that so Sorely Gall’d
his Virtuous Friend, the Heaven-born Wilkes.”

{ THE LAUGHING AUDIENCE.

255

3.00

{ REHEARSAL OF THE ORATORIO OF “JUDITH.”

{ AN EMBLEMATIC PRINT ON THE SOUTH SEA
SCHEME. *Miss Rosenthal*

Three subjects upon one plate.

“The Laughing Audience” was engraved as a Subscrip-
tion Ticket for “A Rake’s Progress.”—1734.

{ THE SLEEPING CONGREGATION.

256

{ COLUMBUS BREAKING THE EGG.

{ MASQUERADES AND OPERAS, BURLINGTON GATE.

Three subjects upon one plate. *J. Parker*

“In ‘The Sleeping Congregation’ the slumbering au-
ditory are poorly treated; but the Rev. Dr. John Theophilus
Desaguliers . . . and his pompous clerk, struggling
between drowsiness and the ill-guarded attractions of the
pretty girl at his side who has fallen asleep with her prayer-
book open at ‘Matrimony,’ are not to be improved upon.”—

AUSTIN DOBSON: *William Hogarth*, p. 68.

20.00
257

257—SERIES OF ILLUSTRATIONS FOR HUDIBRAS, AND
BUTLER'S HEAD.

Twelve plates upon seven sheets. One lot.

257A—KING HENRY VIII. AND ANNE BOLEYN.

257B—A MIDNIGHT MODERN CONVERSATION.

257C—SARAH MALCOLM. THE BENCH.

Two subjects upon one plate.

S. Drake

257D—SANCHO AT THE FEAST STARVED BY HIS PHYSICIAN.

258—A RAKE'S PROGRESS.

- | | |
|-------------------------|------------------|
| I. He Takes Possession. | V. He Marries. |
| II. His Levee. | VI. He Gambles. |
| III. (Missing.) | VII. (Missing.) |
| IV. He Goes to Court. | VIII. In Bedlam. |

Six pieces (should be eight, the third and seventh are missing). One lot.

W. Eugene Kimball

14. 00 "In the first plate 'Tom Rakewell' has entered suddenly upon his inheritance. In a jumble of leases, bonds, and the miscellaneous hoardings of avarice, he is being measured for his mourning. Already his knavish attorney plunders him; and he himself begins badly by casting off the poor girl whom he has ruined while at Oxford.

The next plate (*The Levee*) transforms the clumsy lad into an awkward man-of-fashion. . . . In the next scene he enters upon the first stage of his decline. He is ignominiously arrested for debt in St. James's Street, as he is going to Court on Queen Caroline's birthday, also St. David's Day, as is indicated by an irascible-looking Welsh-

man with an enormous leek in his hat. . . . In the plate that follows he is repairing his fortunes by an alliance in old Marylebone Church, then much used for private marriages, with an elderly heiress. The bride is one-eyed, and tremulously exultant; the bridegroom indifferent, and already engrossed by the good-looking lady's-maid. . . . Plate VI. shows him in a Covent Garden gaming-house. He has lost all his recently acquired wealth, and flings himself upon the ground in a paroxysm of fury and execration. In allusion to the burning of White's, in April, 1733, flames are seen bursting from the wainscot, but the absorbed gamblers take no heed. . . . The last scene is in Bedlam. He is an incurable maniac, fettered and dangerous, who tears at himself with the heartrending laugh of the insane."

—AUSTIN DOBSON: *William Hogarth*, pp. 53-54.

259—SOUTHWARK FAIR.

R. B. & Co.

700.00 "This festival (or carnival) was suppressed in 1762; but in 1733, when Hogarth drew it, it was diligently frequented, during the fortnight for which it was held, by 'persons of all distinctions of both sexes.' Its notabilities are faithfully depicted. Elkanah Settle's droll of the 'Siege of Troy,' as given at Lee and Harper's booth; the 'posture-master' and 'curious Indian birds' of Mr. Fawkes, the conjuror; the wax-work, exhibiting 'the whole Court of France'; Müller or Miller, the Leipzic giant; Violante, the tumbler; Cadman, the steeple-flyer—all these have been carefully set down."—AUSTIN DOBSON: *William Hogarth*, p. 58.

400 { 259A—WOMAN SWEARING A CHILD TO A GRAVE CITIZEN.

259B—"BEFORE."

E. Mayer

260—THE DISTRESSED POET.

Jas. F. Parker

4.00 "Was Oliver Goldsmith thinking of the *Distressed Poet* when, in August, 1758, he described himself to his friend Bob Bryanton as 'in a garret writing for bread, and expect-

ing to be dunned for a milk score'? Except that the milkmaid has already arrived, and is angrily exhibiting her tally, this is the precise *status quo* of Hogarth's print. The poor verseman, high in his Drury Lane or 'Porridge Island' sky-parlour, has risen by candlelight to finish a poem on 'Riches' for some contemporary Curll. . . . Neither the map of the 'Gold Mines of Peru' nor 'all his books around'—a magnificent total of three, the 'Grub Street Journal' on the floor not included—can help him at his need. Meanwhile his vociferous creditor . . . clamours for the score; a dog, which has entered with her, steals the meagre meal; the cupboard is bare, and the wind whistles 'through the broken pane.' He has a consolation, however, that poor Goldsmith lacked through life, one of the sweetest female companions that Hogarth ever drew."—AUSTIN DOBSON: *William Hogarth*, pp. 79-80.

It is thought that the Poet was meant for Lewis Theobald, the editor of Shakespeare, and the original hero of the *Dunciad*. It has also been said to represent Thomas Rymer, the critic and antiquary.

261—FOUR TIMES OF THE DAY.

Morning.

Evening.

Noon.

Night.

Four pieces. One lot.

Jas. F. Parker

"The engravings of the *Four Times of the Day* are dated March 25, 1738. They represent three scenes in London and one at Islington. The first plate shows us Covent Garden at early morning on a winter's day, with a disorderly company coming out of 'Tom King's Coffee House'; the second, a congregation issuing at noon, on Sunday, from the French chapel in Hog Lane, St. Giles (now Crown Street); the third, a citizen and his wife returning from Sadler's Wells on a sultry summer's evening, and the fourth, the neighborhood of Charing Cross at night, on 'Restoration

Day,' with the 'Salisbury Flying Coach' upset in the middle of a bonfire. . . . All are filled with a multiplicity of detail that deserves careful study. The uproarious misery of the lad in *Noon*, who has broken his pie-dish by resting it too heavily upon a post, and the delightful coxcombry of the Frenchman in his *ailles-de-pigeon* and *solitaire*, the much-enduring dyer and his melting wife in *Evening*, and the drunken freemason in *Night*, are excellent. But the cream of the characters represented is certainly the censorious prude in the first scene, with her lank-haired and shivering footboy. She is said to have been an aunt of the painter, who, like Churchill, lost a legacy by too inconsiderate a frankness. Fielding borrowed her lineaments for the portrait of Miss Bridget Allworthy, and Thackeray has copied her wintry figure for one of the initials to the 'Roundabout Papers.'—AUSTIN DOBSON: *William Hogarth*, p. 73.

N. Trevor

262—STROLLING 'ACTRESSES' DRESSING IN A BARN.

700 "The play to be represented is 'The Devil to Pay in Heaven.' . . . In the centre Diana, not much more closely clad than Shakespeare's 'chariest maid,'

"'If she unmask her beauty to the moon,' recites (and probably rants) her part. Near to her Flora is tallowing her hair, while Night (a negress) darns a hole in Juno's stocking. Jupiter, *rubente dextra*, is peaceably superintending the removal by Cupid of some stockings from the pasteboard cloud upon which they have been hung to dry. Ganymede, a siren, and Aurora are engaged in mutual civilities; the eagle is feeding her baby with a spoon; the Witch clips a cat's tail to get blood for scenic purposes, and two boy-devils—their foreheads budding with their first horns—are fighting at an altar for a pot of beer. The plate is crowded with minute strokes of humor—such as the fowls roosting upon the waves, the crown jewels in a hamper, the kittens sporting with the orb, the plays in the bishop's mitre."—AUSTIN DOBSON: *William Hogarth*, p. 74.

- I. The Contract.
- II. The Breakfast Scene.
17. III. The Scene with the Quack.
- IV. The Toilet Scene.
- V. (Missing.)
- VI. The Death of the Countess.

R. C. Veit

Five pieces. (Should be six. This set lacks No. V.) One lot.

Of this, as of his other series of "pictur'd Morals," Hogarth himself writes :

"In these compositions, those subjects that will both entertain and improve the mind, bid fair to be of the greatest public utility, and must, therefore, be entitled to rank in the highest class. . . . I have endeavoured to treat my subject as a dramatic writer; my picture is my stage, and men and women my players, who by means of certain actions and gestures are to exhibit a *dumb show*."

"The plot, like that of all masterpieces, is extremely simple. An impoverished nobleman who marries his son to a rich citizen's daughter; a husband who, pursuing his own equivocal pleasures, resigns his wife to the temptations of opportunity; a foregone sequel and a tragic issue:—this material is of the oldest, and could make but slender claim to originality. . . . Yet combined and developed under the brush of Hogarth, set in an atmosphere that makes it as vivid as nature itself, decorated with surprising fidelity, and enlivened with all the resources of the keenest humour, it passes out of the line of mere transcripts of life, and retaining the merits of the specific and particular, becomes a representative and typical work, as articulate to-day, as direct and unhesitating in its teaching, as it was when it was first offered to the world."—AUSTIN DOBSON: *William Hogarth*, pp. 88-89.

This set is incomplete. It comprises the following plates:

Plate 1. The Fellow 'Prentices at Their Looms.

Plate 6. The Industrious 'Prentice out of His Time and Married to His Master's Daughter.

Plate 8. The Industrious 'Prentice Grown Rich and Sheriff of London.

Plate 10. The Industrious 'Prentice Alderman of London, The Idle One Brought before Him and Impeached by His Accomplice.

The Industrious 'Prentice Lord Mayor of London.

Plate 3. The Idle 'Prentice at Play in the Churchyard during Divine Service.

Plate 5. The Idle 'Prentice Turned Away and Sent to Sea.

Plate 7. The Idle 'Prentice Returned from Sea and in a Garret with a Common Prostitute.

Plate 9. The Idle 'Prentice Betrayed by His Whore and Taken in a Night Cellar with His Accomplice.

The Idle 'Prentice Executed at Tyburn.

Ten pieces. One lot.

“*Industry and Idleness*,” says Hogarth himself, ‘exhibited the conduct of two Fellow-prentices; where the one, by taking good courses, and pursuing those points for which he was put apprentice, becomes a valuable man, and an ornament to his country; whilst the other, giving way to idleness, naturally falls into poverty, and most commonly ends fatally, as is expressed in the last print.’ . . .

There is no more eloquent stroke in the whole of Hogarth than that by which the miserable player of ‘halfpenny-under-the-hat’ in Plate III. is shown to have but a plank between him and the grave; nor is there anything more

17.50

vivid in its squalid realism than the episode in Thomas Idle's career to which Dr. King subjoined for epigraph—
'The sound of a shaken leaf shall chase him.'—AUSTIN DOBSON: *William Hogarth*, pp. 121-122.

265 { THE TIMES.

{ A COUNTRY INN-YARD.

Two subjects upon one plate.

Caroline Millie

5.00 { "In *The Times* the 'World' public-house is on fire. Pitt on stilts, as the tyrant Henry VIII., and having, in allusion to his pension, a millstone inscribed with £3,000 hanging from his neck, is exciting the flames; while Bute, played upon with a syringe by a featureless man (Lord Temple), and a brace of garreteers (Wilkes and Churchill), is directing the hose of an engine worked by Highlanders, soldiers and sailors. A Grub Street hack, with a barrowful of 'Monitors' and 'North Britons,' endeavors to cut the supply pipe. . . . To the right Frederick of Prussia fiddles among his weeping subjects, while to the left a Dutchman, behind whom a fox peeps out of a kennel, sits on a bale watching the proceedings."—AUSTIN DOBSON: *William Hogarth*, p. 170.

266—"O, THE ROAST BEEF OF OLD ENGLAND!"

Showing the Gate of Calais. One of Hogarth's most popular prints.

267—THE MARCH TO FINCHLEY.

"In *The March to Finchley* he has exhibited all the disorders of a military dislodgment. While the vanguard are winding away to the horizon, the foreground, between the 'King's Head' inn and the 'Adam and Eve,' at Tottenham Court Turnpike, is filled with a confusion of departure that defies description. Sutlers, soldiers, spies, speculators and camp-followers are all blended inextricably in one of those wonderful crowds of which he had already given notable example in the Execution scene of the *Apprentice* series."—AUSTIN DOBSON: *William Hogarth*, p. 129.

267

268—BEER STREET.

Mrs. Fredk W. Waller

268A—THE FOUR STAGES OF CRUELTY.

First Stage of Cruelty. (Third Missing.)

Second Stage of Cruelty. Cruelty in Perfection.

Three pieces. (Should be four.) One lot.

"The *Four Stages of Cruelty* are a set of plates exhibiting the 'progress' of one Thomas Nero, who, from torturing dogs and horses, advances by rapid stages to seduction and murder. . . . 'The leading points in these,' says Hogarth, 'were made as obvious as possible, in the hope that their tendency might be seen by men of the lowest rank. Neither minute accuracy of design nor fine engraving was deemed necessary, as the latter would render them too expensive for the persons to whom they were intended to be useful.'"—AUSTIN DOBSON: *William Hogarth*, pp. 133-134.

269 { PAUL BEFORE FELIX.

Mrs. Rosenthal

{ CARICATURE OF THE SAME.

Two pieces. One lot.

270—MOSES BROUGHT TO PHARAOH'S DAUGHTER.

271 { ANALYSIS OF BEAUTY, PLATE 1.

{ ANALYSIS OF BEAUTY, PLATE 2.

Two pieces. One lot.

Mrs. Fredk W. Waller

271A—FRONTISPIECE FOR KIRBY'S "PERSPECTIVE."

272—FOUR PLATES OF AN ELECTION.

I. An Election Entertainment.

15.00 II. Canvassing for Votes.

III. The Polling.

IV. The Chairing.

Four pieces. One lot.

Wm. Littauer

273—THE INVASION.

I. England.

J. B. Artlett

II. France.

5.00 Two pieces. One lot.

274—THE COCK PIT.

8.00 "Another print, dated Nov. 5th, 1759, exhibits the old Cock Pit in St. James's Park with all the 'celestial anarchy and confusion' which, according to Sherlock, characterized the pastime of which it was the theatre. Jockeys and cock-breeders, sweeps and Quakers, English Dukes and French Marquises, blind men and deaf men—are absorbed in this exciting sport. A defaulter, whose shadow only is seen, has, in compliance with cockpit law, been drawn up to the ceiling in a basket, whence he vainly tenders his watch to satisfy his creditors. It is one of the best of Hogarth's later prints."—AUSTIN DOBSON: *William Hogarth*, p. 156.

Mr. Collins

275—THE GOOD SAMARITAN.

Painted on the staircase of St. Bartholomew's Hospital.

276—BAINBRIDGE ON TRIAL FOR MURDER BY A COMMITTEE OF THE HOUSE OF COMMONS.

Mr. Rosenthal

277 { THE COMPANY OF UNDERTAKERS.
THE LECTURE.

Two subjects upon one plate.

4.00 "The *Company of Undertakers* is a whimsical coat-of-arms, composed of doctors. . . . Conspicuous among them, in a harlequin suit, is Mrs. Sarah Mapp, a famous bone-setter or 'shape mistress,' who enjoyed a brief popularity *circa* 1736-7. Two other figures which support her have been identified, one as the famous quack oculist or 'Ophthalmiator,' known as the 'Chevalier' Taylor, the other as the Dr. Joshua Ward to whose nostrums Fielding had recourse in his last illness."—AUSTIN DOBSON: *William Hogarth*, p. 67.

2.50 278—FINIS; OR, THE BATHOS.

"A few months before he died Hogarth set to work to prepare a 'tailpiece' to his works, then numerous enough to form a bulky volume. . . . Supported by the fragment of a column, Time, *moriturus*, with shattered scythe and glass, exhales the final puff from his pipe, which breaks as it falls from his nerveless hand. By the will at his side he has devised his worldly goods to Chaos, his 'sole Executor,' and the Fates are witness. Nature is bankrupt; Apollo lies dead in his chariot; the sign of the 'World's End' is falling, the ship founders, the trees are withered, and the moon is dark. A play-book open at *Exeunt omnes*; an empty money-bag; a shoemaker's last and a cobbler's end; the remnants of a crown; a halter and a stringless bow; a cracked bell and a broken bottle; a broom-stump and a gunstock without a barrel—litter the ground. *The Times*, the cause of so much heart-burning, crackles and parches in the flames of a candle-end, and the shattered palette of the painter has done its work."—AUSTIN DOBSON: *William Hogarth*, pp. 176-177.

DRAMATIC.

PORTRAIT OF RACHEL.
 Lithograph by Raunheim.

Mrs. Edward

279 } PORTRAIT OF MADAME BOULANGER.

Engraved by Bertonnier and Audouin after the
 painting by Rouget.

Two portraits in one frame. One lot.

281—PORTRAITS OF M^{LE}. DUCHESNOIS, TAGLIONI,
 M^{LE}. GEORGES WEIMER, MISS NASH, M^{LE}.
 DUPUIS.

Mrs. Madison

Five portraits in one frame. One lot.

282—PORTRAITS OF CARLOTTA GRISI, RISTORI, JUDITH,
 MADAME ALBONI, MRS. SIDDONS AS THE
 TRAGIC MUSE, AND M^{LE}. GEORGES.

Six portraits in one frame. One lot.

Miss Renthal

283—PORTRAITS OF WILLIAM SHAKESPEARE (the Chan-
 dos portrait engraved by John Hall), EDWIN
 FOREST, MOLIERE, GEORGE AND JANE BEN-
 NETT, BARRY SULLIVAN, MADAME CELESTE,
 MISS GLYN AND MISS LAURA ADDISON.

Nine portraits in one frame. One lot.

284—MISS COOPER, CHARLOTTE AND SUSAN CUSHMAN,
 AND SCENE FROM "MIDAS" (PORTRAITS OF
 FARREN AND MADAME VESTRIS).

Three pieces in one frame. One lot.

Mrs. Skinner

285—FAWCETT, THE COMEDIAN.

Line engraving by W. G. Edwards after the painting by Sir Thomas Lawrence, P.R.A.

286—PORTRAIT OF JOSEPH JEFFERSON.

Photogravure and three other portraits.

Four pieces. One lot.

287—PORTRAIT OF SARAH BERNHARDT.

And three other portraits.

Four pieces. One lot.

288—PORTRAIT OF MARY ANDERSON.

And three other portraits.

Four pieces. One lot.

289—LEAR IN A STORM.

Two illustrations to "Romeo and Juliet," and illustration to "Virginus."

Four pieces. One lot.

290—PAOLO AND FRANCESCA, THE DEATH OF QUEEN ELIZABETH,

And two other subjects.

Four pieces. One lot.

291—TALMA.

Line engraving by Girard, after Ducis.

292—PORTRAIT OF WANDERHOFF.

Line engraving from a daguerreotype by Paine.

292

- 293—THE LATE MR. DOWTON AS "DR. CANTWELL."
Three pieces. One lot.

Dr. Nichol

- 294—DAVID GARRICK

Line engraving after the painting by Pine.

2.50

- 295—MACREADY.

Lithograph by Le Moine.
Two pieces. One lot.

- 296—LA BLACHE AS FALSTAFF.

Lithograph by Salabert.

Miss Rosenthal

3.57

- 297—A "FIELD NIGHT" AT "THE PLAYERS."

After the painting by C. Y. Turner. Proof on
Japan paper.

- 298—SHAKESPEARE'S HOUSE.

Photograph.

- 299—PORTRAIT OF SIR JOHN LUBBOCK.

Together with an autograph letter signed, ad-
dressed to Mr. O'Callaghan.

4.50

Two pieces in one frame. One lot.

Dr. Collins

- 300—DR. SYNTAX AND HIS COUNTERPART.

Aquatint in colors after Rolandson.

H. H. Brown

301—PLAY BILL FOR "THE SCHOOL FOR SCANDAL."

16.00
The King's Theatre, Haymarket, October 30th, 1792. Sir Peter Teazle—Mr. King (the original Sir Peter). Lady Teazle—Miss Farren (afterwards Countess of Derby). Besides King (the original Sir Peter), the names of the following who appeared in the play on its production occur in this bill, namely: John Palmer, Aickin, Packer, Dodd, Baddeley and Miss Pope (the original Mrs. Candour).

Mr. Beckwith
302—AN ANCIENT MAP PUBLISHED IN 1610, SHOWING
F.00 KING RICHARD'S BATTLEGROUND.

Presented to Mr. Richard Mansfield by Mr. Weedon Grossmith. Together with engraved plan for the salon of Princess Sartorinski of Poland.

Two pieces. One lot.

W. P. Clyde, Jr.
303—NAPOLEON ("THE SNUFF-BOX PORTRAIT")

25.00
Etched by Ruet, after the painting by Delaroche. Signed remarque proof on vellum.

303A—BEETHOVEN.

Line engraving by A. H. Payne.

Wm. Skinner
3.00 304—PHOTOGRAPH OF PABLINO DIAZ, INDIAN CHIEF.

Two pieces. One lot.

305—THE SMOKER'S REBELLION.

Photogravure after G. H. Bouten.

385

305A—A GOOD STORY.

After H. Stacey Marks.

Mrs. Howell

306—THE LANDING OF THE VIKINGS.

Etching and aquatint.

Three pieces. One lot.

307—THE OLD OXFORD TOAST

("Hounds stout and horses healthy, earth well stocked and foxes plenty.")

Four etchings, by E. Caldwell, upon one plate.
One lot.

R. M. Chure Snyder Jr.

308—JUDITH AND HOLOFERNES.

Line engraving, after the painting by Michel-angelo.

Miss Rosenthal

CHARLES HOUDARD

309—LA MONTAGNE.

Etching printed in colors. Signed artist's proof on Japanese paper. Sixth proof of ten printed.

E. Schelling

CHARLES HOUDARD

310—ON THE MARSHES OF BREST.

Printed in colors. Signed artist's proof on Japanese paper. Proof No. 9 of fifty printed.

Mr. Russe

CHARLES HOUDARD

311—A ROAD THROUGH THE WOODS.

G. A. Ball

9.00

Printed in colors. Signed artist's proof on Japanese paper. Proof No. 4 of ten printed.

EUGÈNE DELÂTRE

312—STREET IN HANS

Mrs. J. D. Chapman

15.00

Printed in colors. Signed artist's proof. Proof No. 15 of fifty printed.

313—OLD CHINESE PAINTING.

G. A. Ball

10.00

A legendary subject painted in brilliant colors and mounted on a mirror background.

SECOND AFTERNOON'S SALE

TUESDAY, MARCH 3RD, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

316—FRUIT BASKET.

Made by Pima Indians, Arizona.

317—OLD BRASS JAR ON TRIPOD.

Globular shape, with lion head and loose ring handles.

318—CIGAR STAND.

Ram's horn, mounted in brass.

319—ANTIQUE BRONZE INKSTAND.

French.

320—ANTIQUE TEA CADDY.

Black enamelled on tin; floral bouquet in iridescent mother-of-pearl.

321—ANTIQUE TIN TEA CADDY.

Black enamel; decoration, "The Pet Dog."

322—ANTIQUE COFFEE URN.

Enamelled metal; Dutch farming scene in medallion.

323—ANTIQUE TRAY.

Black enamelled on tin; decoration of rustic scene.

324—OLD BENARES BRASS JAR.

Repoussé ornamentation of archaic designs.

Height, 7 inches; diameter, 8 inches.

325—OLD BENARES PLATE.

Engraved ornamentation.

Diameter, 9 inches.

326—THREE PEWTER CANDLESTICKS.

Two, tall form, of Colonial design; one low form.

327—OLD BRASS CANDLESTICK AND SNUFFERS.

Low form, with large circular base.

328—PAIR 'ANTIQUE BRONZE CANDLESTICKS.

Tall shape.

329—PAIR CANDLESTICKS AND SNUFFERS TRAY.

Antique enamelled tin, with decoration of domestic scenes.

330—PAIR CANDLESTICKS AND SNUFFERS AND TRAYS.

Yellow enamel.

331—PAIR CANDLESTICKS.

Gilt and silvered brass; figures of "dancers" in relief.

332—PAIR ANTIQUE BRASS CANDLESTICKS.

With lustres; figure of veteran and child in relief; marble bases.

333—ANTIQUE FRENCH DOUBLE CANDLESTICK.

Dolphin design; medallion heads and twigs of fruits in repoussé on base.

334—TABLE LAMP.

Benares brass; openwork shade of Japanese brass, with Kiri crests and scrolls in openwork. Duplex burner.

335—TABLE LAMP.

Similar to the preceding.

336—TABLE LAMP.

Similar to 334.

337—ANCIENT DUTCH LAMP.

Wrought in iron.

338—ANTIQUE COPPER COAL HOD.

Inverted helmet shape.

339—FOLDING FIRE SCREEN.

Woven wire.

340—FRENCH RENAISSANCE FENDER.

Gilt brass; openwork design, with panel of classical subject, surrounded by cornucopia and leafy scrolls.

Height, 4 feet 6 inches.

341—PAIR ANTIQUE ANDIRONS.

French Renaissance. Gilt brass; designs of urns, garlands of roses, festoons, trophies and flame finials.

342—LOUIS XV. FENDER.

Gilt brass; chiselled floral scrolls, shell ornament and pierced panels.

Length, 5 feet 2 inches.

343—PAIR LOUIS XV. ANDIRONS.

Bold leafy scroll design, wrought in brass and gilt.

344—ANTIQUE COPPER PEAT POT.

With brass hoops, lid and handle.

Height, 17 inches; diameter, 11 inches.

345—SHERATON BRACKET CLOCK.

Mahogany and marquetry case, English movement, with calendar attachment. Dial inscribed, "Begone about your business."

346—DUTCH BRACKET CLOCK.

Green enamel case, with gilt brass mountings and ornaments.

347—LOUIS XIV. CLOCK.

Sèvres porcelain case, of lyre shape, enamelled with a king's blue glaze; plinth, mountings and ornaments of chiselled ormolu. The dial surrounded by an aureole.

348—ANTIQUE FRENCH CLOCK.

Carved white marble case of arch design, ornamented with chiselled brass mounts and ornaments. Movement by Ferdinand Berthoud.

349—PAIR LOUIS XV. CANDELABRA.

Bronze cupids holding gilded brass branches of rosebush design; white marble bases, with chiselled ormolu mounts.

350—PAIR LOUIS XV. CANDELABRA.

Gilded brass; for five candles each.

351—TWO GAS SIDE BRACKETS.

Two candle lights each, one fitted for electricity, the other for gas.

352—TWO GREEN BRONZE SIDE BRACKETS.

Three candle lights each, fitted for gas.

353—TWO LOUIS XV. SIDE BRACKETS.

Gilt brass; three candle lights each, fitted for gas.

354—ELABORATE ANTIQUE SIDE BRACKET.

Gilt brass; ten candle lights, fitted for electric lighting.

355—ANTIQUE CHANDELIER.

French Renaissance; carved and gilt wood and composition. Eight candle branches, fitted for electric lighting.

356—GILT BRASS CHANDELIER.

Louis XVI. design. Eight candle branches, fitted for electric lighting.

357—TWO ANTIQUE SPANISH FANS.

One, tortoise-shell, with inserted spangles; the other, painted decoration, with openwork tortoise sticks.

358—ANTIQUE SPANISH FAN.

White gauze, covered with gold spangles; carved and gilt wood sticks of openwork designs.

359—ANTIQUE SPANISH FAN.

White silk gauze, with hand-painted decoration of figures, floral garlands and festoons of gold spangles. Ivory sticks, carved and inlaid with metals, in intricate workmanship.

360—ANTIQUE SPANISH FAN.

White silk; painted and gold spangle decoration. Ivory sticks inlaid with metal.

361—TWO ANTIQUE FRENCH FANS.

One, paper, with figure medallions and elaborate scrolls and gilding; carved ivory sticks. The other, chicken skin, with hand-painted medallions; ivory and inlaid sticks.

362—ANTIQUE FRENCH FAN.

Louis XV. Mother-of-pearl, intricately carved and inlaid with gold and silver.

363—ANTIQUE ENGLISH FAN.

Buff silk, with painted floral decoration; beautifully carved mother-of-pearl sticks.

364—ANTIQUE ENGLISH FAN.

Chicken skin. Decoration of cupids and cloud forms in monotone. Ivory sticks.

365—ANTIQUE PURSE.

Old rose velvet, with needlework ornamentation of pastoral scene.

366—CHATELAINE BAG.

Antique French mounting, wrought in openwork. Black silk and steel bead bag.

367—ANTIQUE CARRIAGE PARASOL.

Black thread lace; carved ivory sticks.

368—BISHOP'S MITRE.

Italian. Eighteenth century. Cloth of gold, with passion, heart-shaped medallions, leafy scrolls, embroidered in silver threads and spangles.

369—BISHOP'S MITRE.

Italian. Eighteenth century. Cloth of silver, with an elaborate ornamentation of sacred flowers and border design, embroidered in gold threads and spangles.

370—SOFA PILLOW.

Silk and wool tapestry ; floral bouquet in low tones.

371—FRENCH SOFA PILLOW.

Ivory white satin, with hanging basket ; floral designs and lace pattern border in ribbon and chenille embroidery.

372—FRENCH SOFA PILLOW.

Light green satin, with basket of chrysanthemum flowering plants and scrolls in ribbon and chenille embroidery.

373—CHASUBLE.

French. Louise Quinze. Flowered silk and gold brocade, trimmed with galloon.

374—PRIEST'S VESTMENT.

Spanish. Eighteenth century. Salmon-pink satin. Elaborate embellishment in silver thread and span-gles of passion flowers, leafy scrolls, grapevine in bearing and other designs. Consists of chasuble, stole and maniple.

375—LOUIS XV. COPE.

French silk and gold thread brocade. Elaborate floral design in low tones of colors on a yellow ground. Trimmed with galloon and fringe. Repoussé gilt metal clasp.

376—PIANO COVER.

Originally a Venetian eighteenth century cope. Green satin brocade, with elaborate designs of trees, flowers, fruits, birds and other patterns, woven in low tones of silk. Trimmed with gold and silver galloon. For a Parlor Grand piano.

377—COVERLET.

French Louis Quinze. Salmon-pink silk and metal brocade. Elaborate floral and leaf designs, woven in silver and gold threads and delicate shades of green silk. Finished with silver galloon.

Length, 6 feet 5 inches; width, 5 feet 2 inches.

378—COVERLET.

To match the preceding.

Length, 7 feet; width, 7 feet.

379—FRENCH PLUSH PANEL.

Ruby-red silk, with elaborate Mosque window designs, woven in low tones of silk. Top and lower border of floral designs.

Length, 10 feet; width, 4 feet 4 inches.

380—CHINESE SILK CREPE SHAWL.

Imperial yellow. Embellished with tree peonies, leafy scrolls and other designs; embroidered in bright-colored silks, the obverse and reverse being precisely alike. Deep fringe border.

5 feet square.

381—JAPANESE PORTIERE.

Lavender-figured silk brocade. Elaborately embellished with dragons, aquatic and rich plumaged birds, chrysanthemums, cherry blossoms and lotus; embroidered in bright-colored silks.

Length, 9 feet 6 inches; width, 4 feet.

382—JAPANESE COVERLET.

Rose-pink satin brocade. Elaborate and rich embellishment of dragon pursuing the sacred pearl, rich plumaged birds, a bold tiger, chrysanthemums, blossoms, scrolls and other designs; finely embroidered in rich and harmonious tones of silks.

Length, 8 feet; width, 7 feet 6 inches.

383—JAPANESE HANGING.

Two hōwō birds, skilfully embroidered in various silks. The background, of solid needlework, is of the design of a wistaria vine in bearing, executed in ivory-white silk. Finished with wide borders of brown and silver grey brocade.

Length, 6 feet 6 inches; width, 4 feet 8 inches.

384—TAPESTRY PANEL.

French weave of the eighteenth century. Subject: Constantine sees in the sky the monogram of Christ, and being converted to Christianity establishes it as the state religion of the Roman Empire. Woven in colors of low tone, greens predominating.

Height, 9 feet 4 inches; length, 9 feet 4 inches.

385—TAPESTRY PANEL.

French weave of the eighteenth century. Subject: Paris and Helen of Troy. Woven in harmonious colors, greens and blues predominating.

Height, 8 feet 2 inches; length, 17 feet 10 inches.

387—LONG FLEMISH TAPESTRY PANEL.

Sixteenth century design in seventeenth century weave. Subject: The Coronation of Alexander the Great. Woven in low tones of ivory-white, greens, blues and brown.

Height, 7 feet 5 inches; length, 16 feet 11 inches.

388—PAIR OF GOLD BULLION EPAULETS.

Decorated with Austrian crown and the stars and buttons of The Order of St. John of Malta. Also wide blue moire silk ribbon sash. All in an old-time tin epaulet box.

389—GAUNTLETS.

Pair of chain mail gloves; fine mesh of unwelded links, strengthened at wrists by extra fine mesh. Finger tips open. Very large hand.

Length, 16½ inches.

390—PISTOL.

German. Flint-lock horse pistol. Eighteenth century. Steel barrel and lock; wood stocks. Engraved brass mounts.

Length, 18½ inches.

391—PISTOL.

Flint-lock pistol. Early eighteenth century. Barrel inlaid with silver, wood stock, mounts of chiseled steel, wooden rammer. Signed on lock, P. MARTINONI.

Length, 11 inches.

392—SWORD.

Empire period dress sword. Triangular hollow ground blade, decorated with gold ornament; chiseled ormolu guard, ornamented with lion's heads and military emblems in relief. Mother-of-pearl grip.

Length, 37½ inches.

393—SWORD.

Mounted officer's saber. Slender, bright steel blade, slightly curved, grooved on each side. Steel scabbard. Bronze basket hilt.

Length, 40 inches.

394—ANTIQUE JEWEL CASKET.

Carved wood. Decoration of hunting scenes, ecuson, birds and other designs chiselled in high relief. Parcel-gilt and incrustated with imitation precious stone.

395—ANTIQUE RUSSIAN STATUETTE.

St. Peter. Silver gilt, incrustated with imitation jewels. Hall mark.

396—ANTIQUE RUSSIAN POLYPTYCH.

Brass. Scenes from the Life of Christ, in relief casting and chiselled on a background filled in with blue and white enamel.

397—ANTIQUE RUSSIAN ICON.

Artistic repoussé ornamentation of Madonna and Saints, encrusted with lapis-lazuli, turquoise and other stones. Hall mark.

398—CARVED AND GILT WOOD STATUETTE.

Cupid.

Height, 15 inches.

399—ANTIQUE TEA CHEST.

Walnut, with marquetry medallions.

400—SERVING TRAY.

Walnut, with brass inlays. Needlework panel underneath glass.

401—ANTIQUE TEA TRAY.

Green-painted metal. Figures and garden scene finely painted in medallion. Silver-plated rim and handles.

402—ANTIQUE WOODEN TRAY.

Oval shape. Marquetry medallion of shell design, rimmed with metal.

403—TEA TRAY.

Walnut, with inlay. Brass handle.

404—ANTIQUE TEA TRAY.

French walnut, with needlework panel underneath glass.

405—ANTIQUE MAHOGANY WINE COOLER.

Brass hoops and lining.

406—FLORENTINE BOOK REST.

Carved and gilt wood.

407—TURKISH TABOURET.

Arabic inscriptions, foliated scrolls and star-shaped ornaments, inlaid with various woods and mother-of-pearl.

408—LARGE TURKISH TABOURET.

Elaborately inlaid with various woods and mother-of-pearl. Arabic inscriptions.

409—ANTIQUE ENGLISH PEDESTAL TABLE.

Column supports and octagon top.

410—ANTIQUE MAHOGANY CANDLESTAND.

Sheep foot.

411—ANTIQUE MAHOGANY TIP TABLE.

Carved claw feet.

412—COLONIAL TIP TABLE.

Mahogany; inlaid rim.

413—ANTIQUE MAHOGANY TABLE.

Colonial. With enclosure and two drop leaves. Carved ornamentation and claw feet.

414—COLONIAL BUREAU MIRROR.

Carved mahogany; swinging glass.

415—JAPANESE WORK TABLE.

Lacquered ornamentation of birds, peonies and blossoms.

416—CHINESE TEAKWOOD HALL TABLE.

Carved openwork panel.

417—LADY'S WRITING DESK.

Japanese. Cherry wood. Elaborate carved ornamentation of dragons, storks, flowers and foliated scrolls. With drawers and side enclosure.

418—OLD-FASHIONED RUSH-SEAT CHAIR.

Painted lavender-color frame, with shell pattern and scrolls in silver and gold.

419—OLD-FASHIONED RUSH-SEAT CHAIR.

Painted in yellow, with panels of fruits and foliated scrolls in colors and gilded.

420—OLD-FASHIONED RUSH-SEAT CHAIR.

Yellow-painted frame, with fret borders and foliations in silver and gold.

421—EIGHT OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames. Eagle within laurel wreath; foliations and borders in gilding.

422—TWO OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames. Dish of fruit and leafy scrolls in gilding.

423—THREE OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames. Leafy scrolls and borders in yellow and gilding.

424—TWO OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames, with splat backs, floral and leafy scrolls and gilding.

425—TWO OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames, with cornucopias, floral and leafy scrolls in gilding.

426—THREE OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames, with landscape and marine views in sepia brown and gilding.

427—TWO OLD-FASHIONED CANE-SEATED CHAIRS.

Painted black frames, with flowers and shells in colors and gilding.

428—ELEVEN OLD-FASHIONED WINDSOR CHAIRS.

Painted frames; splat back. Decoration of star ornaments and leafy scrolls in black, brown and gilding.

429—MAHOGANY CHAIR.

Back panel inlaid with shell design and other ornamentation. Upholstered seat.

430—ANTIQUE WALNUT SIDE TABLE.

Four cabriole legs, with sheep feet. Drawer and sides faced, veneered in parquetry. Scaglioli marble top.

431—ANTIQUE ITALIAN CHAIR.

Carved back and front brace. Seat upholstered in garnet silk velvet.

432—TWO CARVED WALNUT CHAIRS.

"Sheraton." Carved openwork backs, legs and underbrace. Seats covered with silk arras embroidery.

433—CURRICULE CHAIR.

Italian. Inlaid with ivory and olive wood. Upholstered in red velvet and brass nails.

434—CURRICULE CHAIR.

Carved and gilt. Arabic inscription on back. Star-shaped ornaments and inlaid with mother-of-pearl.

435—MOORISH TABLE.

With shelf. Elaborately carved with Arabic inscriptions, with scroll designs, star-shaped and other ornaments inlaid with mother-of-pearl and ebony.

436—TWO MOORISH HALL CHAIRS.

Elaborately carved, and inlaid with mother-of-pearl. Seat upholstered in silk and gold thread damask.

437—HEPPLEWHITE SETTEE.

Mahogany and inlaid frame, covered with Louis XVI. silk brocade of stripe and floral pattern.

438—CARVED MAHOGANY CHAIR.

"Hepplewhite." Seat covered with watered silk brocade of green and white stripes and floral vines.

439—COLONIAL WING ARMCHAIR.

Carved mahogany frame. Upholstered in flowered cretonne.

440—ANTIQUE DRESSING STAND.

Mahogany. Supported by lyre shape standards, carved claw feet. Swinging mirror, one large and two small drawers, with glass knobs.

441—GOTHIC TABLE.

Carved oak. Parquetry octagon-shape top.

442—ANTIQUE ITALIAN TABLE.

Oblong shape, with two drawers. Marquetry panel on top of classical design. Entire surface covered with marquetry in different woods.

443—TWO ARMCHAIRS.

Italian Renaissance. Carved and gilt walnut frames. Upholstered in red satin damask and fringe finish.

444—ARMCHAIR.

Italian Renaissance. Carved walnut frame, with gilt leaf-shape finials. Seat and back covered with red satin damask and trimmed with galloon and fringe.

445—ANTIQUE ITALIAN ARMCHAIR.

Carved walnut frames, with gilt finial ornaments. Seat and back upholstered in red silk damask and fringe finish.

446—THREE THRONE CHAIRS.

Antique Italian. Carved walnut frames, with gilt finial ornaments. Seat and back upholstered in red satin damask and fringe finish.

447—TWO THRONE CHAIRS.

Italian Renaissance. Carved wood frames. The underbrace with ecusson, eagles and scrolls in bold relief. Upholstered in figured olive-green velvet, and finished with gold galloon and large brass nails. Finial ornaments of brass finely chiselled.

448—THRONE CHAIR.

Italian Renaissance. Carved arms and underbrace, the latter with ecusson, leafy scrolls and high relief. Upholstered with garnet silk velvet and gold galloon. The back ornamented with cardinal's coat-of-arms in appliqué. Brass finials.

449—PAIR ELABORATE ARMCHAIRS.

Italian Renaissance. Carved walnut arms, legs and underbrace. Upholstered in rich green satin damask and fringe finish.

450—TWO ELABORATE THRONE CHAIRS.

Carved and gilt frames. Seat and back covered with rich green satin damask. Trimmed with wide velour galloon, and ornamented with an appliqué ecusson. Brass finials.

451—ADAM'S TABLE.

Half round shape, with folding top and four straight legs. Satin wood inlaid with other woods, and painted decoration of floral festoons and ribbon filets.

452—ADAM'S ARMCHAIR.

Satin wood. Painted ornamentation of floral bouquets and leafy scrolls. Cane back, loose cushion of sixteenth century French brocade.

453—LOUIS XVI. TABLE.

Decorated porcelain of the Sèvres style. Vase support and large plaque decorated with cupids and floral wreath, finely painted in brilliant enamel colors; borders of turquoise blue. Elaborate mountings of gilt brass.

454—RECEPTION CHAIR.

Carved and gilt. Cane seat.

455—LOUIS XV. GEM CABINET.

Tulip wood, with chiselled brass mounts. Bevelled glass top, sides and ends.

456—MARQUETRY TEA TABLE.

With glass tray. Mountings of gilt brass. Louis XV. style.

457—LOUIS XVI. GEM CABINET.

Circular shape. Carved and gilt wood. Glass top and sides, lined with silk damask.

458—LOUIS XVI. SETTEE.

Carved and gilt wood frame. Double cane back and wings, loose cushions of striped satin brocade, with floral and vine designs on rose-pink and pale-green ground.

459—TWO LOUIS XVI. RECEPTION CHAIRS.

Carved and gilt wood frame. Upholstered to match the preceding.

460—LOUIS XVI. CHAISE LOUNGE.

Carved and gilt wood frame, with double cane back and wings. Loose cushions of striped satin brocade of floral design on rose-pink and green ground.

461—LOUIS XVI. CENTRE TABLE.

Circular shape, on four slender legs, with under-brace and basket shape ornament. Elaborately carved in relief and finished in white. Variegated marble top.

462—LOUIS XVI. BERGERE.

Frame of carved and gilded wood, covered with heavy silk brocade of the period. Gold floral and leafy scroll designs outlined, with gold thread loose cushion.

463—LOUIS XVI. ACCOUDOIR.

Elaborately carved wood and gilded. Upholstered with silver and silk flowered brocade of the period. Loose cushion.

464—FRENCH ARMCHAIR.

Carved and gilt wood frame. Upholstered in red silk flowered brocade.

465—LARGE LOUIS XV. SOFA.

Finely carved and gilt wood frame. Upholstered in flowered red satin damask.

466—LOUIS XV. ARMCHAIR.

To match the preceding.

467—TWO LOUIS XV. SIDE CHAIRS.

To match sofa.

468—TWO LOUIS XV. ARMCHAIRS.

Carved and gilt wood frames. Upholstered in maroon satin damask of bold floral pattern.

469—CONSOLE TABLE.

French Renaissance. Elaborately carved and gilt wood frame. Grey marble top.

470—TALL WALL BRACKET.

Italian Renaissance style. Carved and gilt ornamentation.

Height, 5 feet.

471—PAIR TWISTED COLUMNS.

With Corinthian capitals. Carved wood and gilt. Vine ornamentation carved in high relief.

Height, 4 feet 4 inches.

472—FOURFOLD SCREEN.

Carved English oak frame, with panels of tooled leather.

Height, 5 feet 11 inches; width, 8 feet 4 inches.

473—TALL FOURFOLD SCREEN.

Covered with antique Spanish leather, embossed floral and scroll designs in low tones and golden lustre.

Height, 6 feet 9 inches; width, 9 feet.

474—PIANO.

Rosewood veneered case, with painted decorations of festoons, metal inlays and mounts. Has three drawers in base. Made by A. Babcock for R. Mackay, Boston.

475—ANTIQUE CHIPPENDALE CONSOLS.

Carved cabriole legs, with claw feet, leaf scrolls, shell ornaments and fleur-de-lis carved in relief. Egyptian marble top.

476—ANTIQUE MARRIAGE CHEST.

Italian Renaissance. Carved and inlaid ornamentation.

477—COLONIAL SECRETARY.

Mahogany, inlaid with satin wood lines, and initial C. F., and date, 1807. Has four large drawers, numerous smaller ones and enclosure.

478—LARGE COLONIAL BUREAU.

Mahogany, carved columns and claw feet; original glass knobs. Has four large drawers.

479—ANTIQUE BUREAU.

Italian Renaissance. Elaborately carved ornamentation of foliated scrolls, masks and handles.

480—BUREAU SECRETARY.

Mahogany. Three drawers, slide and secret compartment. Carved figures of Saints in bold relief concealing secret compartment. Claw feet and elaborate border of masks and foliations.

481—ITALIAN RENAISSANCE CABINET.

Walnut. Mouldings and panels artistically carved in relief, with ecussons, bold foliations and grotesque masks. Has drawers and enclosures.

Height, 4 feet 7 inches; width, 4 feet 4 inches; depth, 21 inches.

482—TWO DIVANS.

Upholstered, green silk velours, and trimmed with old gold galloon. Each with large cushions to match.

483—HENRI DEUX WOOD MANTEL.

The shelf supported by turned columns with Gothic capitals, the curved soffit elaborately panelled. The front of overmantel is in three panels formed by spiral-turned columns; the upper part of each panel contains a head surrounded by Gothic tracing; the lower part of centre panel has two shields and scroll work; the lower part of the other two panels is filled with linen scroll design. A band of leaves encircles capital to frieze. The ornamental members on the front are returned on both ends, which are panelled.

Outside measurement: Height, 11 feet 2 inches; width, 5 feet 10 inches.

Fireplace opening: Height, 3 feet 10 inches; width, 3 feet 4 inches.

Pilasters in form of caryatides carry the shelf. The frieze is decorated with carved mask, festoons of flowers and leaves, and the ends of mantel are panelled. The overmantel, which has an oil portrait of a court beauty inserted in an oval frame, has spiral fluted columns, with clusters of grapes, birds and vine leaves supporting a frieze with cartouche and scrolls in high relief. The panels at ends of frieze enclose marks, and the terminating capitals are enriched with floral carving.

Outside measurement: Height, 11 feet 6 inches; width, 5 feet 8 inches.

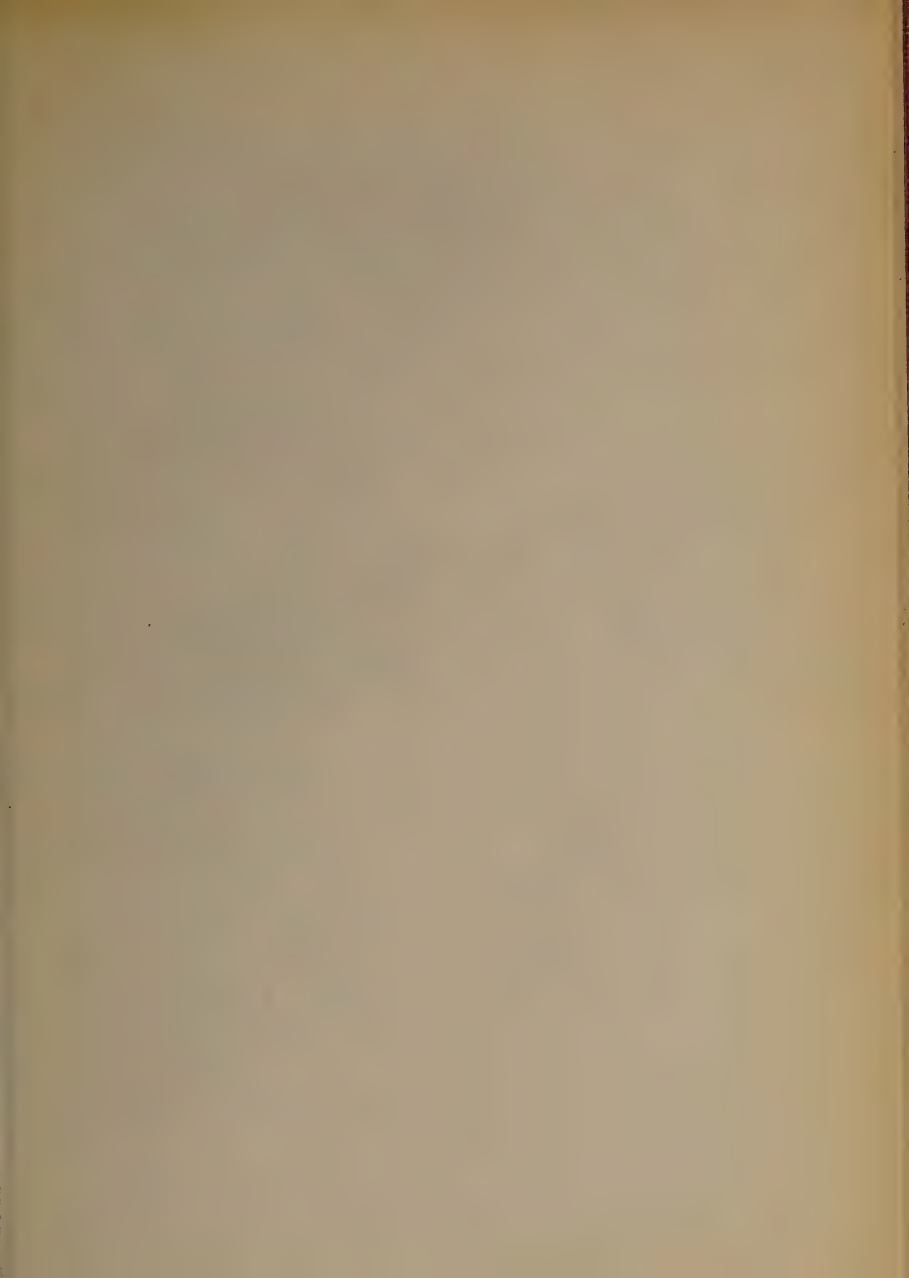
Fireplace opening: Height, 3 feet 1 inch; width, 3 feet 8 inches.

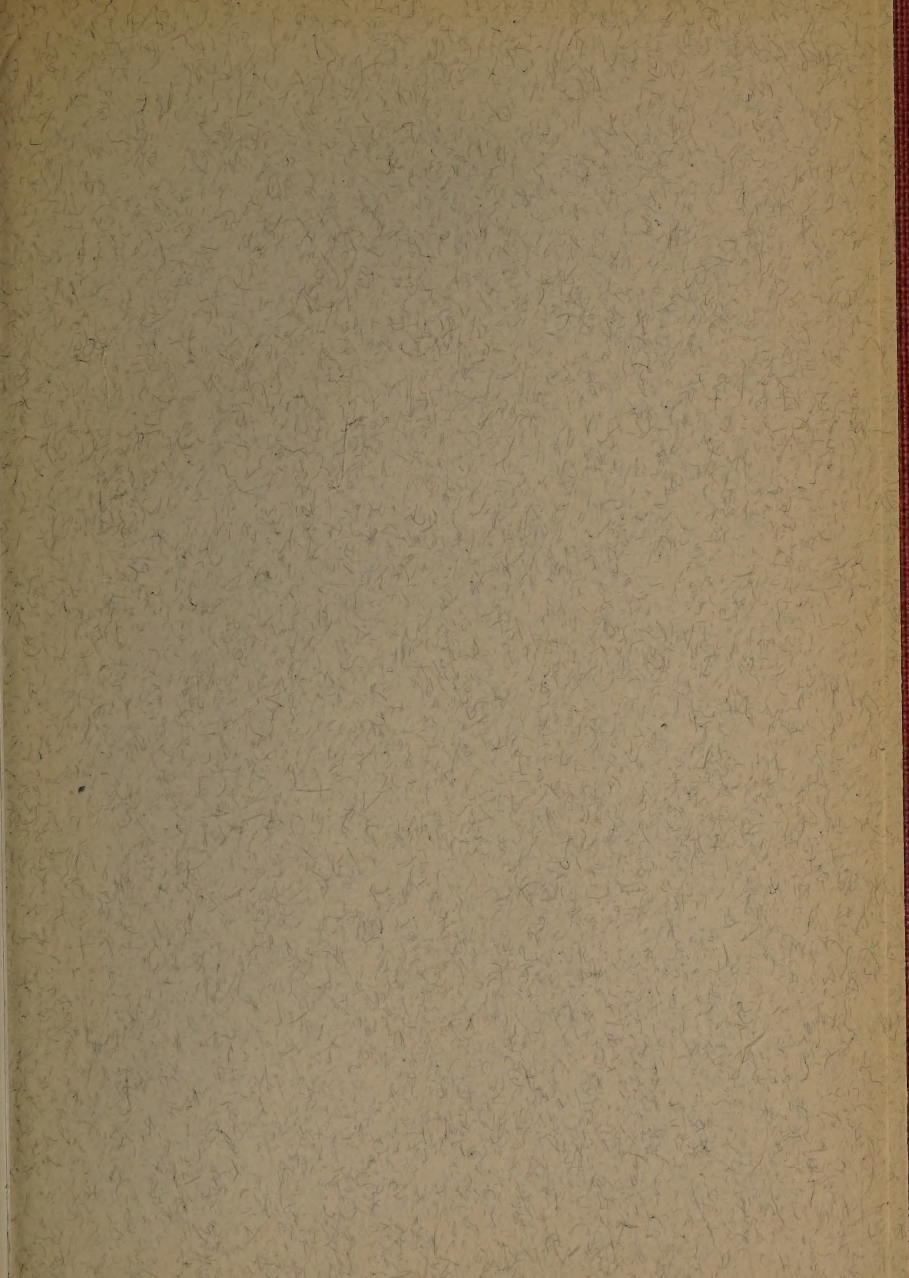
THE AMERICAN ART ASSOCIATION,

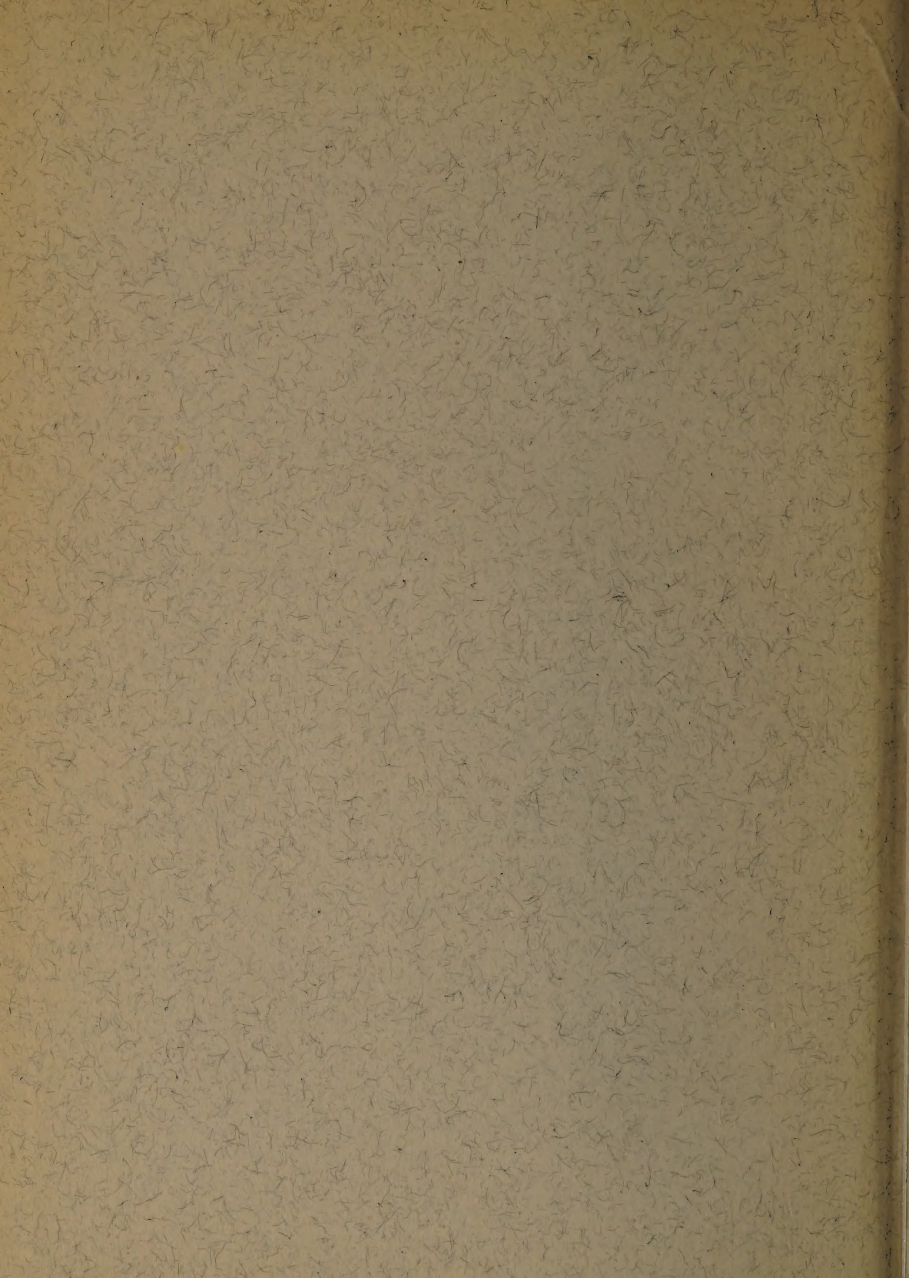
MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.









GETTY RESEARCH INSTITUTE



3 3125 01662 8873

